

Maintain
Profit Peak
in January!

'Vagabond King' to Set Records

Publix



Opinion

The Official Voice of Publix

Maintain
Profit Peak
in January!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of December 27th, 1929

No. 16

SENSATIONAL SHORTS POINT TO NEW SHOWMANSHIP ERA

Because of the brilliant progress made by "short subjects" in the brief period that the talking-screen has been before the public, a sensational future of tremendous importance is in immediate store for these miniature entertainment-units, as well as for the theatres that properly appreciate their importance," declared Mr. Katz today at a meeting of his Executive Cabinet.

'THE VAGABOND KING' TO BREAK CIRCUIT RECORDS; VIGOROUS DRIVE PLANNED

What is the absolute maximum gross box-office-take for your theatres?

For the attraction that is judged to be the most powerful attraction a theatre has ever had in the history of show business?

Think of "Singing Fool", "Cockeyed World", "Birth of a Nation", or any and all attractions!

Think in terms of added capacity by using extra chairs! Of adding extra performances! Of adding to your morning, matinee, night and holiday

Some time ago, Mr. Katz called for outstanding campaigns on average pictures rather than on comparatively self-selling super-hits. That order is still valid. However, inasmuch as this picture is one of the most stupendous film achievements in the history of the industry, and in order to indelibly stamp Paramount superiority in the picture business upon the consciousness of the public for all time, it was decided to make an exception in the case of "The Vagabond King" and to concentrate the entire efforts of Paramount and Publix in selling this picture with every resource and ounce of energy that both these organizations afford.

prices! Think in terms of spectacular exploitation! Of crowd-stamping romance appeal!

Then add fifty per cent to your expectation or add 100 per cent!

Now you're in a mental attitude to merely start to appreciate what is in store for you when you get "The Vagabond King" to play.

It is Paramount's record-

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of the important material contained in this issue, properly classified, will be found on page 12.

Publix 100% Owners In Kankakee Theatres

Publix has bought the remaining 50 per cent interest owned by the Kankakee Enterprises, Comerford and Cadoret, Kankakee, Ill. The theatres involved in this deal are the "Majestic," "Luna" and "Rialto," which Publix now owns 100 percent.

SOUND SCREEN TO SPREAD CULTURE, SAYS MR. KATZ

"Theatre-goers in 1930 not only will take it for granted that the articulate-screen has been able to solve its own mechanical problems as well as that of adapting literary and dramatic material, but they will also be pleasantly surprised to find that the quality of entertainment itself is considerably elevated," according to President Sam Katz.

"Perfection of the new medium has spurred authors, directors and producers into investigating many of the old, accepted principles of showmanship. So many of these have been found to be obsolete or fallacious in the present age, that 1930 will see a considerable elevation in the intellectual and spiritual thought that is behind entertainment," Mr. Katz believes.

"So rapid has been the advance in mental processes in every direction, since the world war, that even our entertainment standards were rapidly being outgrown at the moment

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MORE PRIZE WINNERS

In accordance with the offer made by PUBLIX OPINION to award prizes to the showmen who made the best effort in getting the co-op pages during the December Drive, five checks were mailed out last week to the prize winners. Although only four prizes were originally offered, two of the contestants tied and it was decided to give a prize to each. The prize winners are:

Leonard Worley, Fisher Theatre, Danville, Ill.—\$25 for the biggest series of co-op ads and \$25 for the greatest amount of free space.

Earl Payne, Kentucky Theatre, Lexington, Ky.—\$25 for being first to send in a co-op page on the December Drive.

T. W. McKay, Grand Theatre, Rutland, Vt. and A. Brown Parkes, Saenger and Best Theatres, Pine Bluff, Ark.—\$25 each for the best copy sent in on December Drive co-op pages.

Publix Acquires Four Theatres In Detroit

Four neighborhood houses in Detroit, known as the Munz theatres, which include two magnificent de luxe houses, joined the Publix chain last week. The two de luxe houses are the "Grand Riviera" and the "Annex." The other two theatres are the "Tuxedo" and the "La Salle Gardens." Publix is now operating all four of these theatres.

CONGRATULATE ALL PUBLIX ON DECEMBER TRIUMPH

With another bugaboo of show business decisively defeated by the combined effort of Publix during the December Drive and one more glorious chapter indelibly written in the history of the motion-picture industry, the entire circuit is receiving the heartiest congratulations of Messrs. Katz, Dembow, Chatkin, Botsford, Saal and other Home Office executives, as the huge profit-earning campaign winds up in a victorious flourish.

MUST!!

"All theatre managers will start with No. 1 on all requisitions for supplies, equipment, etc., as of December 30, 1929.

J. H. Elder, Director,
Maintenance Dept.

"The perfect co-ordination between all Home Office departments, the intelligent and inspiring supervision of field executives, and the splendid fighting spirit of theatre staffs have been something of which all Publix might be justly proud," declared Mr. Katz. "These were the factors which contributed most to the success of the December Drive."

Seconding the sentiments of Mr.

(Cont. on Page 2)

"I want to emphasize that short subjects are destined to become the spice and variety of every theatre in America," Mr. Katz said.

"Our managers must now learn to exploit and properly place short subjects in their programs.

"Paramount has assembled a department for making short subjects that offers the greatest entertainment ever produced in the history of the theatre.

"I have pledged that our theatre circuit will use every short subject that Paramount will make next year, and I want every manager to understand clearly, to the fullest extent, the meaning of this obligation.

"I made this pledge because of my firm conviction that the short subject is swiftly coming into its own, in constantly increasing importance.

"I believe that just as we book live acts now, in some of our big theatres, for the purpose of adding strength to programs, the time is close at hand when we are going to book our short-subjects in the same manner. Thus, we will be enabled to give powerful support to the drawing power of feature pictures that need help."

Paramount is so completely conscious of the value and importance of the short subject that it has asked and received from Mr. Katz two important aids from Publix. The first is direct information from the public itself, by way of theatre managers, as to the kind of short subjects that will find greatest favor with the public. The second is actual making of a large part of the new Paramount short subject product, under the direction of Publix personnel.

A. J. Balaban, outstanding creative showman of America, will supervise the making of

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'VAGABOND KING TO SET NEW GROSSES

(Cont. from Page 1)

wrecking challenge to those huge box-office grosses piled up by "Cockeyed World", "Singing Fool", "Birth Of A Nation", "Virginian", "Gold-diggers", "Cocoanuts", "Sunnyside Up", or "On With The Show".

An uncut "scratch print" from the studio has been previewed by Messrs. Katz, Dembow, Chatkin, Saal and Botsford. All division directors, and your Editor saw it, too. Despite the more exacting demands of a view point based on daily contact with audience reactions, all of these Publix showmen subscribed to the statement that "show business has never before had such a tremendous attraction of such wide popular appeal."

As a result, officials of both Publix and Paramount immediately went into consultation to prepare for the solution to the opening problem of this picture.

We're going to establish in every Publix town, the new gross-record for a theatre in that town, and the record will be one that won't be beaten soon. "Vagabond King" will do it.

To accomplish this, officials of both Paramount and Publix have collected every scrap of "selling" information, every idea, and every aid. These are now being tied into the campaign for the world's premiere of the attraction when it opens February 10 at the "Criterion" in New York. Simultaneously, the campaign will be broadcast to every theatre that will play it afterwards. In order to get the maximum benefit of the avalanche of publicity that the premiere will attract, Paramount has consented to its general release in Publix key-towns, two weeks after its Broadway opening. Thus all of the benefit of national magazine ads, press-syndicate publicity, newsreel-shots, etc., will be available and timely for every theatre that is fortunate in having "Vagabond King" booked.

The first ticket-selling consultation between both Paramount and Publix was held last week.

Here are some of the developments from that meeting:

PREVIEWS

Key towns to preview the picture the first week in January.

Lobbies, ads, trailer, press sheet, stills, will all then be ready. There are three radio-broadcast dates, February 8, 15, 22. There is a possibility of getting Dennis King to be featured in one of these broadcasts. Another of the broadcasts will feature Jeanette MacDonald. The third one will feature the presentation of the opening of THE VAGABOND KING at the Criterion. Local chain stations to announce local playdates.

The picture will open February 10 at the Criterion with a preview for the critics.

The gala opening to the public, will be held on Lincoln's birthday eve, February 11.

BOOKINGS

Following the opening at the Criterion the picture will

DES MOINES DID IT!

M. L. Elewitz, of the Publix Paramount Theatre in Des Moines, Ia., put over the idea explained by these cards. In the bank tieup, instead of awarding \$250 in paid up savings accounts, as originally planned, that amount in cash was given away at the theatre on Christmas Eve. The second card was displayed in 170 street cars at no cost to the theatre.

FREE! FREE!

\$250.00

IN CASH

**WILL BE AWARDED AS PRIZES
BY THE**

BANKERS TRUST CO

AND

PARAMOUNT THEATRE

At The 9 O'clock Performance

Christmas Eve Dec. 24th

**Enjoy the Big December
Programs at all
Publix Theatres
Use Your Weekly
Trolley Pass
Shop Early!**

play in the following towns on or about February 22:—Century, Buffalo; Washington and Uptown, Boston; McVickers, Chicago; Paramount, Detroit; Denver, Denver — to follow in the Rialto; St. Francis, San Francisco — (following closing of LOVE PARADE); Paramount or Pantages, Los Angeles; Newman, Kansas City—to follow in the Royal; Paramount, Salt Lake; Century, Minneapolis; Paramount, Toledo; to follow in the Princess; Eastman, Rochester—to follow in the Piccadilly; Grand Central, St. Louis; Circle, Indianapolis.

TRAILERS

It is planned to have a special announcement trailer made to run in these theatres February 8. This announcement to be followed by the Technicolor trailer. It is planned to have a news shot taken of the opening at the Criterion and to get this out immediately to run in the theatres February 15 and to also include the color trailer. Also, to make a special presentation leader to run ahead of the main title of picture. Also, to run some trailer announcement concerning the fact of the broadcasts Feb. 8, 15, 22.

MUSIC

The recordings of Dennis King and other stars in the picture will be checked to see what recordings there are on the songs, for use with special announcement trailers and other purposes.

PUBLICITY

A special series of stories will be prepared with a New York date line involving the opening at the Criterion and follow-up stories which will be immediately sent to all theatres, designed to carry along until the opening of the picture at these theatres mentioned above.

It is planned to run a series of ads, or at least one or two ads, in these out of town engagements on the day the picture opens at the Criterion.

Proofs of the Saturday Eve. Post ad will be obtained and sent out for lobby display to the theatres. Technicolor will have a Saturday Eve. Post ad on THE VAGABOND KING, January 25. Local theatres will try for herald inserts here. The large cooperative ads will be made into still further enlargements and colored, to be sent around for lobby display to the theatres. The question of using the 4 color ad on the back of the American Weekly, Feb. 15 which will affect, so far as Pub-

Sound Screen To Spread Culture

(Cont. from Page 1)

the talking-screen arrived.

"People think more, and faster, nowadays, than in 1920. They read and see more, and travel more. Consequently, they can absorb more of the benefits of experimentation.

"It will always be true that the public clings to certain general preferences. This prevents revolutionary changes. However, now it is possible to profitably present works of great authors, musicians, and other creative geniuses which, hitherto, have been unappreciated, except in limited circles within big cities. America has developed its mentality a hundredfold, in the last ten years, and with this has come a popular artistic and spiritual appreciation never known before.

"This encourages the theatres to universally present proper entertainment of every kind and depth of thought. Ten years ago, only the shallowest kind of entertainment could hope for patronage from the general public. The finest offerings of music and stage were then available only under most limited circumstances.

"Today, any crossroads hamlet will turn out for attractions that would have been ignored a decade ago as being 'too high-brow.' Next year will see America's intellectual progress, as reflected in theatre-going, in its highest state of development."

CONGRATULATE ALL PUBLIX ON DRIVE

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Katz, Executive Vice President Sam Dembow, Jr., commended the enthusiasm displayed throughout the entire circuit during the campaign and urged Publix showmen to profit by the impetus of the December Drive and carry on in the same or accelerated stride through the new year.

"With the ticket-selling machinery of every Publix theatre now 'hitting on all six,' "Mr. Dembow said, "a splendid opportunity is offered for rolling up the greatest grosses in Publix history during the first few months of 1930. With the magnificent product that is ahead of us, and the knowledge of our inspiring December achievement behind us, nothing should stand in the way of our attaining that goal."

David J. Chatkin, General Director of Theatre Management, was particularly gratified with the way Publix man-power stood up under the strain of the epoch-making drive.

"We expected every man in Publix to do his duty," was Mr. Chatkin's comment, "and the way the boys came through proved to us that our confidence in them was not misplaced."

One of the outstanding high-

lix is concerned, the following towns, will be taken up:—Boston, Chicago, Detroit, San Francisco, Los Angeles, Rochester, Syracuse, Atlanta, San Antonio.

LOBBY DISPLAY

Photos of the theatre front and lobby display, crowds, etc. will be taken, copied and sent out for lobby display to the theatres. A lobby display treatment that can be followed throughout the circuit will be planned. Among the things to stress in campaigns is the fact that this is the first perfect all-colored picture.

SENSATIONAL SHORTS FOR NEW ERA

(Cont. from Page 1)

Paramount short subjects by Publix showmen, with the entire Publix stage and musical production departments to assist him. This will include Boris Morros, General Director of Publix Musical department, and Stage Producers, Jack Partington, Frank Cambria, Boris Petroff, Charles Niggemeyer, Louis McDermott, and other famous creators of entertainment. All of the resources of the Publix-William Morris Agency, which has contracts with most of the notable vaudeville, musical comedy, operatic, and motion picture stars, will be available.

With the high compliments to Publix implied by Paramount in these two tributes to Publix showmanship, Publix is expected to line up to a man in "backing up the shorts"—particularly Paramount shorts.

Every possible playdate for Paramount shorts that can be arranged on a Publix theatre program will immediately be scheduled, by order of Mr. Katz.

Special information sheets containing all needed information as to music, casts, running time, footage, directorship, authorship, and a brief synopsis of the character of each, will be furnished for each "short," together with suggestions for posters and art-work. Possibly a few "still" photos, will also be prepared by the publicity department, and forwarded to each theatre by way of the local Paramount film exchange, so that ample helps may be available to managers in plotting and selling their programs.

Home office and district bookers will be charged with the responsibility of aiding managers in properly "spotting" each "short" into its most effective place on a program.

lights of the drive was the intelligent and energetic way in which it was sold to the public, according to A. M. Botsford, General Director of Advertising and Publicity.

"Every sales medium known in show business was exploited to the fullest extent in making the December Drive a success," declared Mr. Botsford. "Not a single gag, stunt, or tie-up in the advertising man's old hokum bucket but found its counterpart in some branch of Publix operation, either in its original form or embellished with a new twist. The entire country was washed with a wholesale sales effort which bore enviable fruit and will continue to do so in the immediate future."

William M. Saal, Director of Film Buying and Booking, called particular attention to the effort devoted to the selling of shorts.

"It is extremely gratifying," said Mr. Saal, "to note that Publix showmen have awakened to the realization of the importance played by the 'short' in building up their volume of business. In many instances, during the December Drive, great stress was placed upon the short subject, both in billing and in newspaper advertising and publicity. In every case where this was done, a profitable return was noticed at the box office."

INTERNATIONAL RADIO HOOK-UP WILL SALUTE THE NEW YEAR

A salute to the new year, international in scope, coming from five different points of the globe, and covering a distance of approximately 7000 miles, will be the high spot of the regular Paramount-Publix radio hour to be broadcast on Saturday night, December 28th, at 10 o'clock (Eastern Standard Time) by the Columbia Broadcasting System.

Paris, London, New York, Chicago and Hollywood are to exchange greetings in this hook-up, one of the most extensive ever attempted, and which is made possible through the utilization of telephone, wireless telephone and radio.

Atmospheric conditions permitting, the scheme is this. Players in the Plaza Theatre, London and Le Paramount Theatre in Paris will talk over telephone wires to a point on the English coast where the message will be transmitted across the Atlantic by low wave length to the United States. From a point on the Eastern coast of America the messages will be relayed to Station WABC, New York, and thence broadcast to the world through the sixty associated stations of the Columbia System.

Contact with the main station will be made by telephone a few minutes later from the Paramount Theatre in New York, the Tivoli Theatre in Chicago and the Paramount studio in Hollywood, thus completing a series of greetings from Paramount extending nearly half around the world. The feat, if successful, will eclipse the record made by Columbia engineers last September when Maurice Chevalier, seated in a dressing room of the Paramount Theatre in Paris, extended greetings to an American radio audience.

Among the stars in Hollywood who will give messages from the Paramount studio are George Bancroft, Charles "Buddy" Rogers, Mary Brian, Jeanette MacDonald, Clive Brook, Fredric March, Jack Oakie and Neil Hamilton.

Those who will extend greetings from London and Paris are: Stanley Lupino, well known English comedian, speaking from the Plaza Theatre, London, and M. Saint Granier, French stage favorite, speaking from the Paramount Theatre in Paris.

The international feature of the broadcast will be in addition to the regular weekly program emanating from the Paramount-Publix Playhouse, the de luxe theatre of the air, in which Paul Ash will present a musical novelty, "The Holiday Express." Popular radio artists who will make up this revue are David Mendoza, Jesse Crawford, Paul Small, Dorothy Adams, the Paramount Four, Veronica Wiggins, Fred Vettel and others.

John S. Carlile, head of Paramount's radio department, will be the announcer.

TRAINED STAFF PROVES WORTH

The wisdom of Publix' policy of having perfectly trained service staffs was again proven by records established in the Rivoli Theatre in New York during the first week of the run of "Taming of the Shrew."

During that week, 71,468 patrons were taken care of. This means an average of 10,210 a day, 510 for each usher. Without a staff not only well trained but alive to its responsibility, this sort of service would have been impossible. It has been estimated that a delay of two minutes per show in this house means one turnover less.

Bathing Beauty Contest During Christmas Slump!

An unusual part of the Christmas campaign run by Marsline Moore, manager of the World Theatre of Fort Worth, Texas, was a Winter Bathing Beauty Contest sponsored by the local press.

PUT EM OUT!

Arrival of talkers, which brought the hope that chattering customers would hereafter be silenced during performances, seems only to have caused picture fans to jabber more fiendishly. Illustration of how this rule is ignored was an incident in a Broadway picture house.

Three men, hats in hand, seated together, kept talking away with gusto until a patron in front called an usher saying: "Can't you, please, make them stop. I can't hear the picture."

"Sh!" said the usher, "they're the bosses of this theatre." —(Variety).

HOUSE ANNIVERSARY HELPED CHRISTMAS BOX OFFICE

Word of a combination Christmas celebration and theatre anniversary came from Manager Al Fourmet and Publicity Director Ray Allison of the Texas Theatre, San Antonio, Texas.

Exploitation plans provided for an Atwater Kent Radio Show in the mezzanine and a special newspaper section on the same. Printed matter which included 25,000 stickers on Atwater Kent monthly statements, 3,000 four page pamphlets and 3,000 auto stickers, was distributed to advertise the show.

In addition to all this, there was a birthday cake in the lobby, eight smaller cakes in window displays about town, a special street lighting unit installed in the theatre square by the Public Service Corporation, a parody contest on songs conducted by the organist with a \$200.00 Atwater Kent Radio as a prize. There were also the usual "Shop and Mail Early" post office tie-up, radio broadcasts, special decorations, and special trailers.

VARIETY CARRIES FAMOUS MUSIC AD

In the December 18th issue of "Variety," a full page is given over to the advertisement of the Famous Music Corporation, the Paramount and Publix affiliate. Three song hits from the latest Paramount pictures are featured: "Sweeter than Sweet" from "Sweetie," and "Dream Lover" and "My Love Parade" from "The Love Parade."

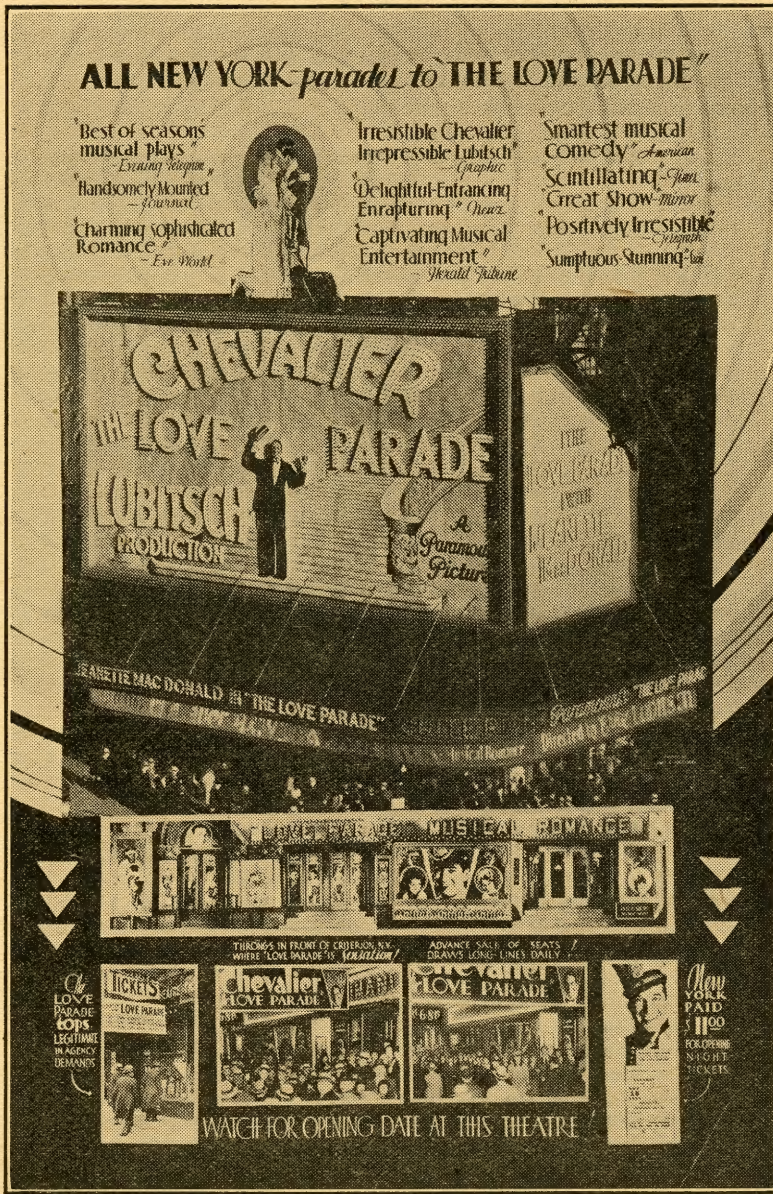
Free Ad Material For "Pointed Heels" Song Hits

Spier & Coslow, Inc., 745 Seventh Avenue, New York, and representatives in the principal cities, has available for distribution to Publix theaters a quantity of cover sheets, window banners, slides, and orchestrations, for the purpose of exploiting "I Have to Have You," one of the two hit tunes in "Pointed Heels."

Shapiro, Bernstein & Co., 1567 Broadway, New York, and branch offices throughout the United States, also has available a large supply of advertising material, for "Ain'tcha," the other song hit in the picture.

SELLING POSTER!

This 40 by 60 enlargement of the various means used to sell "The Love Parade" in New York is being sent out of town to all Publix theatres that play this picture. That these selling means, directed by Jack McNerney, Publicity Director of the Criterion Theatre, were effective is evidenced by the fact that the picture, in its third week, broke every existing record of the house.



Lobby Christmas Tree Helps Exploit Pictures

Did you play Santa Claus to your community? Ted Emerson of the Strand Theatre of Des Moines did—here's how.

A twelve foot Christmas tree was erected in the inner lobby two weeks before Christmas. This tree was decorated with ornaments, cut-outs etc., representing attractions that the Strand Theatre patrons will enjoy during the coming year. An attractive framed card one-sheet size was placed on an easel beside the tree and carried the following copy, "The Strand's Gift to Des Moines for the Year 1930."

Jeanette MacDonald To Make Victor Records

Jeanette MacDonald, the featured player in Maurice Chevalier's latest success, "The Love Parade," has signed a contract with the Victor Talking Machine Company as an exclusive phonograph recording artist. Miss MacDonald's first recording will be that of "Dream Lover," the hit song in "The Love Parade." Publix theatre managers should capitalize on Miss MacDonald's phonograph connection by an exploitation tie-up with Victor dealers.

Harold Lloyd Dummy Planted on Building

Anxious to get people to read a huge banner advertising "Welcome Danger" which was fastened to the side of a building, Manager E. E. Collins of the Publix-Kirby Theatre of Houston, Texas, perched a dummy of Lloyd on top of a twelve story building.

WARNS AGAINST ABUSE OF TRAILERS

"The abuse of trailers can work to the detriment of the theatre and performance," declared Division Director Milton H. Feld in a message to managers warning them to exercise the utmost care in the preparation of all screen messages to the public.

"On recent visits to the theatres," his message stated, "I have noticed an over use of trailers. In addition to the trailers on coming attractions there have been trailers attempting to sell many other ideas and institutional features. Bear in mind that you are asking the public to give up time and attention to read your message. They have already paid you to be entertained during this period.

"Likewise, you are asking them to carry messages in their minds. If you ask them to carry a multitude of messages, none will definitely remain."

"The screen trailer is the best means of reaching a public that has already been sold by you. There is no method of merchandising that can be so effectively used or has any greater value. But it is necessary to analyze your show. Make certain that you have not over-used them and that the manner in which you spot your trailers does not cause a let down in the entertainment value of your program."

SHOP EARLY PLAN WINS FREE SPACE

Taking the tip advanced by PUBLIX OPINION, the Lincoln-Dixie Theatre and the Washington Theatre of Chicago Heights, Ill., sponsored a Shop-Early-Mail-Early page in the local newspaper and in addition placed a long story in the paper on the mail early message to be delivered from the screens of all Publix houses.

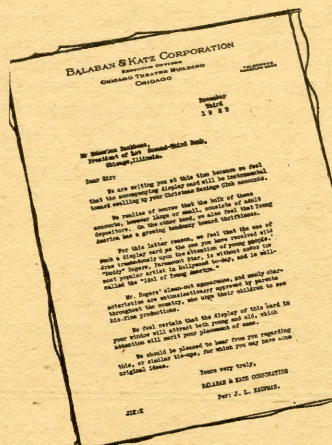
The theatres got a strip full page depth in which they were able to advertise all their pictures from December 6th through December 24th. Seven merchants contributed to make up the page but the two theatres had for themselves as much space as all the merchants together.

An example of good publicity work is to be found in the story planted with the paper in that all nine of the attractions to be played at the theatres were listed.

FOR THRIFT WEEK

Banks sell Christmas Clubs to their patrons every year. Taking advantage of this, the Publix-Baalaban and Katz organization had 300 cards (specimen below) printed and distributed to all the banks of Chicago. A check showed that 90 per cent. had been hung in prominent places in the banks within two days. The card bore the following inscription, "Every Year I Join the Christmas Savings Club at My Bank." Under this appeared a picture of Buddy Rogers, the title "Half Way to Heaven" and the theatre name and playdate. The letter reproduced below accompanied the poster.

THIS STUNT SHOULD PROVE USEFUL FOR THRIFT WEEK
JANUARY 17-23.



'EVERY YEAR I JOIN THE CHRISTMAS SAVINGS CLUB AT MY BANK'



CHARLES "BUDDY" ROGERS
Star of the All-Talking Screen Romance
"HALF WAY TO HEAVEN"
At The
CHICAGO THEATRE
Week of December 6th

EXECUTIVES LECTURE TO STUDENTS

CHATKIN, MORROS, KEOUGH DISCUSS DEPARTMENT DUTIES

"You are going out to the field in what we believe will be the biggest year in motion pictures," declared David J. Chatkin, General Director of Theatre Management in a talk last week to the men of the manager's training school. "Pictures, especially in the first quarter, will be the finest in our history, while later releases from our own company are outstanding."

Mr. Chatkin's visit to the school had a double purpose. He not only made the acquaintance of each member of the class but he left with them important words of advice.

"You are in the motion picture business," he stated. "You must know motion pictures. Then you must know how to sell them. Every thing else that you may do personally or through the institution is contributory to the box-office. But above everything else, you must know motion pictures and their sales values."

Morros Covers Music

Another department head to address the student managers during the past week was Boris Morros, head of the music department. He spoke in conjunction with the course in music given at the school.

"Recognition," he stated, "is the first criterion to be considered in selecting a program. There is audience satisfaction in hearing songs that are known. The second factor is simplicity, necessary because of our type of audience. Good taste is another factor while variety or contrast require just as careful consideration as any of the others."

"Even though there are no orchestras in most of our theatres, every manager must consider the balanced program from the musical point of view when he chooses short subjects. Above all he must introduce as much variety as possible. The audience likes to be surprised."

In planning a program, Mr. Morros continued, provision should be made for a vigorous closing and a hearty, lively opening. The in-between numbers may be made up of slower tunes, comedy numbers, ballads, etc.

Among other things, the music director covered the subject of orchestra instrumentation, the different kinds of voices and how they could best be combined in groups to form trios, quartets, and mixed choruses. He also explained the functioning of the new Music Novelty department which is preparing short subjects on film for various occasions.

Paramount Ad-Sales

A lecture on the functioning of the Paramount-Ad-Sales Department was also given during the week by a member of the organization. He explained in detail how a press book was made up and advised that each press book be read thoroughly because ideas applicable to problems other than the one under consideration could be found and put to valuable use. He also covered poster sheets, window display cards, stills, and novelty heralds.

In addition to the foregoing, time was devoted to a discussion of stagecraft under Henry Schwartzberg, assistant at the school. The week ended with an examination of the material covered in the past few weeks.

Legal Aspects

Toward the end of the week, Austin G. Keough, head of the legal department, discussed the legal aspects of theatre management. He discussed the organization of Paramount Famous Lasky and Publix, state and local laws in regard to employment, building

TRY THIS UPON TECHNICOLOR

Publix Opinion has received what seems to be a hot tip on technicolor projection together with an enthusiastic letter. Try it and see what results you get.

Lionel Wasson of the World Theatre, Omaha, Nebraska, used a number 6 straw gelatine ahead of the projection machine on the color scenes of "Glorifying the American Girl" and reports "it improved technicolor 100%."

Students Find Success As Exploiters

Managers in the Springfield district are assigning assistant managers and students to exploitation work with exceptional results, according to word from District Manager Myron Shellman.

Of course the men are assigned to this work with the thought that it will be excellent training for them. In the case of Lawrence Lasky, a student assigned to the district by Mr. Fitzgibbons, however, it proved of great value to the Broadway Theatre.

Lasky has been in show business ten days. None the less he promoted a full page co-operative ad without the aid of the newspaper, staged a tie-up with a local ballroom on a contest for the picture "Broadway," getting free publicity and radio time, and had a nurse give away 6,500 candy kisses in front of one of Kresge's stores and obtained a two column story and picture in the Sunday news section. Nothing that he did cost the theatre any money.

The co-operative ad featured a star contest. Small heads of the stars in "Broadway" appeared on the page scattered among the various ads. Readers were supposed to identify these heads in order to win prizes of \$10, \$5, and \$2.50 and passes. Show cards containing the names of some of the stars appeared in the windows of the merchants in the tie-up. Prizes restricted to the first replies received.

Shellman ventured the opinion that the success in the exploitation outlined above was due to carefully following plans laid out in advance. Where there is a definite tie-up angle, and where plans are carefully drawn up there should be little difficulty selling merchants a proposition that can be mutually advantageous.

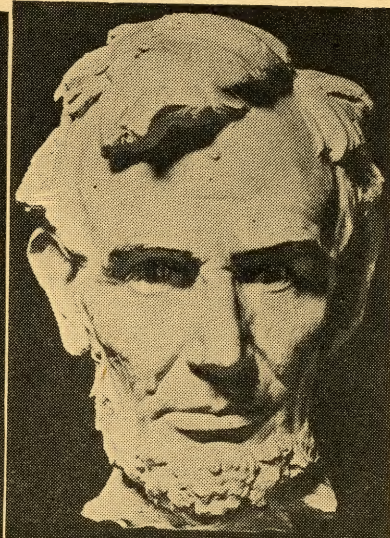
Another New Theatre

Publix took over the lease to a new theatre now being built in Casagrande, Ariz.

regulations, Sunday shows, censorship, and fire regulations. He also covered the responsibilities of the theatre to its patrons, the legal considerations in advertising, lotteries and prize contests.

HOW ARE YOUR SHADOWS?

Shadows may make or mar the appearance of a flood-lighted statue. Notice the pictures below. One has been illuminated from the bottom only and the shadows are reversed. This results in an appearance of fear or startled surprise. The other had a light source above and to one side. The natural shadows bring out forcefulness and life-like appearance. These photographs have been furnished by the Edison Lighting Institute.



POSTING YOU ON POSTERS!

A weekly report on your billboard locations and postings will or should be sent you by the outdoor advertising company. Check up on it.

If you have occasion to use extra boards for any reason, make sure that the dead matter left on them when you return to your normal number of boards is killed. The company will do that.

Make sure that there is a two weeks' cancellation clause in all your poster contracts.

Use color tinted backgrounds on your paper instead of colored paper. The latter fades too rapidly. Boards just out of town are often useful for institutional advertising. Go after those yourself or have a poster man do it for you. You can often obtain the use of such boards for a few passes.

When sniping, that is, posting on building barricades, etc., allow enough room between sheets to make reading possible but do not leave enough room for rival postings. Whatever you do, do not get into a poster sniping war.

TEN TYPES OF AD COPY, WITH USES

How many different kinds of copy can you write? Here are a few types that the expert copywriter uses according to necessity.

1. Reason why copy. Interesting and logical arguments in favor of your product.
2. Sentimental or emotional copy. An appeal to the heart rather than to the mind.
3. Narrative or fiction copy. The message is told in story form.
4. Dialogue copy. A variation of the narrative.
5. Didactic or announcement copy. Statement of the message without elaboration or trimmings.
6. Testimonial copy. Probably less often believed than any other advertising message.
7. Colloquial or personal copy. Carries the tone of casual conversation.
8. News copy.
9. Humorous copy.
10. Poster or car card copy.

Don't start using these classifications just because you want variety in your ads. Some of these are better than others for different problems. Your choice of a definite type must depend on the individual problem—the individual message you are trying to convey.

Planning Good Displays For Windows

Preparing a good window display is an art in itself. But as in the case of most arts, certain basic principles will give the layman a working knowledge of the most important elements for practical application.

For one thing, the type of display depends on the type of store, whether exclusive, middle class, or popular.

Another thing to consider is arrangement.

1. Balance displays.
2. Build up displays. Flat trims do not attract.
3. Do not overcrowd.
4. Do not have too much empty space.
5. Connect price cards and objects displayed with ribbons if necessary.

Other things to bear in mind.

1. Make the display characteristic of the store.
2. Put human interest into the display.
3. Suggest use of articles shown.
4. Display related articles together.
5. Plan your display ahead of time and get all your material together before starting to work on it.
6. Keep a window notebook, jotting down ideas gained from other windows, trade papers, etc.
7. Record the results of windows used in the past.

Some principles of layout that apply to other media as well as to windows.

1. Horizontal lines serve to indicate quiet, calmness, and rest.
2. Vertical lines give impression of reliability, strength, and height.
3. Diagonal and oblique lines indicate emphasis, movement and action. Occasional breaks help hold interest.
4. Circles attract the eye and are therefore useful as eye catchers, but they do not retain interest. Circles and ovals, however, are preferable to squares and oblongs.
5. It is difficult to obtain interesting balance with only one type of figure. Curved figures are more interesting than straight lines. Stars, triangles, pyramids and cones are all pleasing

Institutional Ads Build Business

An appreciation of your theatre by the community as an institution will be reflected in constant patronage. Institutional advertising helps build such an appreciation. Here are just a few institutional items that can be sold.

1. Admission price.
2. Location of theatre.
3. Accessibility.
4. Seating comfort.
5. Fine quality of projection.
6. Fine quality of sound.
7. Organ or orchestra.
8. Personnel.
9. Ventilation.
10. Starting hours.
11. Conveniences for the patron—check room, umbrella service, etc.
12. Picture Product (Paramount Pictures).
13. Cleanliness.
14. Equipment other than seats.
15. Stage talent.

This is by no means a complete list but it gives you the idea. How about using it?

ORGANS REQUIRE CONSTANT CARE

Your organ is an expensive bit of property. Whether you use it or not, you must not neglect it. It should be inspected periodically.

Rats and mice ruin an organ in a very short time. They nest most often in the console, attracted by the glue and paste. If you find that yours is infested, get them out as soon as possible. It has been a common experience that organs not used for three months have been found in such poor condition that they could not be used again until they were completely overhauled at great expense.

The use of camphor in large quantities will keep moths out of the felt and leather stuffings of the instrument. Japanese camphor will also keep mice away, but the only sure preventative is to keep rodents out of the theatre.

To play safe, have your organ inspected every month!

USE YOUR PRESS SHEET PROPERLY

Do you use your press sheets properly?

Many of the press sheets are prepared while the picture is in the course of production. The copy in it is consequently more or less generalized and may have to be changed to suit local conditions. It is therefore important that every person using one be careful of the material he selects.

ON NO ACCOUNT MUST THE MATERIAL IN THEM BE CLIPPED AND GIVEN TO THE NEWSPAPERS AS CLIPPINGS. Papers will have little respect for that type of copy. Always have the stories taken from the sheet typewritten double-spaced as neatly as possible and forwarded to the paper as coming from you personally.

Two Training School Students Assigned

The need for men in the field has caused two men in the manager's training school to be assigned positions before the end of the course. They are Ben Greenberg and Rufus C. Speece.

Greenberg, formerly of the Metropolitan of Boston, has been sent to the Paramount Theatre in Springfield, Mass. Speece will manage the Arcade Theatre in West Palm Beach, Fla. He was with Keith's Georgia in Atlanta before he entered the school.

'Street Of Chance' Proves Sensation At Pre-View

The following telegram was received by Charles E. McCarthy, Director of Public Relations for Paramount and Publix, from Arch Reeve, Paramount Publicity Director on the West Coast:

"Street of Chance" is a Hit, it is even more important than that, for not only should it pile up big grosses, but it should also establish William Powell in the position to which his great ability entitles him. A rapt and enthusiastic audience at the Glendale preview on Monday clearly proved the picture's appeal. It is a gripping drama, holding interest, building terrific suspense and ending in powerful, unusual finish. Powell, playing big city gambler, makes the character a real man with both strength and weaknesses, a man warmly sympathetic, yet ruthless, living dangerously, yet within strict code of gambling life. The entire supporting cast is splendid, with Jean Arthur, Kay Francis, Regis Toomey and Stanley Fields outstanding. John Cromwell's direction is excellent. All factors of production merge into one dramatic whole which is pervaded with a flavor and spirit not unlike that intangible quality which made "Underworld" such a smash hit. Remember that when "Underworld" was released, Bancroft was unknown, while today Powell is already a substantial box office magnet. My personal opinion is that this picture easily deserves special handling and should get a Rivoli or Rialto booking as it will have particularly great appeal in New York. You can probably guess that I am sold on this one. I am, Arch Reeve.

Get Started Now On "Vagabond King" Songs

Every radio station and ballroom ought to be playing "Only A Rose" and "The Song Of The Vagabond," with announcements that they're the hits of "The Vagabond King" which comes to your theatre in February. That haunting, memorable music will sell a lot of tickets for you if you launch it early enough, and tie it up definitely.

SWEETS SELL 'SWEETIE'

Here are exhibits from the smashing campaign which Art Schmidt engineered for "Sweetie" in Detroit. A tie-up with Candy Week culminated in the "Sweetest Day," when Detroit orphans were guests at the Paramount theatre to see Nancy Carroll in "Sweetie."

ORPHAN CHILDREN TO HAVE BIG DAY

Sweets and Special Film Await Them at Paramount.

The day of days has arrived for several thousand orphan boys and girls of Detroit! At 9 o'clock this morning, the Paramount theatre will be the scene of the "Sweetest Day" in the city. The young orphans have been looking forward for weeks.

"Sweetest Day" parties given during the week at various institutions to bring cheer into the lives of the less fortunate children. The picture "Sweetie," in which the picture stars Nancy Carroll, will be the feature of the day. The orphans will be given a special screening of the picture at the Paramount theatre.

The Community Fund, which has been carrying on the "Sweetest Day" campaign for several years, is the sponsor of the day. The orphans will be given a special screening of the picture at the Paramount theatre.

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Ready for Candy Week



CITY ORPHANS TO SEE "SWEETIE" TODAY

It's here at last—the day to which thousands of Detroit orphans have been looking forward for weeks. At 9 o'clock this morning, the Paramount theatre will be the scene of the "Sweetest Day" in the city. The young orphans have been looking forward for weeks.

"Sweetest Day" parties given during the week at various institutions to bring cheer into the lives of the less fortunate children. The picture "Sweetie," in which the picture stars Nancy Carroll, will be the feature of the day. The orphans will be given a special screening of the picture at the Paramount theatre.

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"SWEETIE" — This is Candy Week. It will culminate next Saturday in "Sweetest Day" when Detroit orphans will be guests at a party at the Paramount Theatre to see Nancy Carroll in "Sweetie."

TALENT ENLIVEN THEATRE LOBBIES

Enlivening the lobbies of theatres for benefit of "standees," by using "live" talent — singers, pianists, instrumentalists, etc., in addition to colorful posters, is successfully developed throughout the circuit.

"Of course there are theatres so constructed that the 'live' talent would conflict with the sound in the theatre auditorium, and in such cases, of course, it is not practical," says David J. Chatkin, General Director of Theatre Management.

Local talent is being used successfully in many theatres, and developed to such a degree of

popularity as to become powerful box office lure. In Boston several "lobby" acts have developed theatre-following to such an extent as to warrant being used on the stage also.

"Applause" Song Best Seller on the Discs

"What Wouldn't I Do For That Man," song hit from "Applause," is reported on the best seller list by the Columbia Recording Company.

The song has been released under No. 1989-D, played by the Charleston Chasers, and No. 1998-D, sung by Ruth Etting. Might prove helpful to mention the song in newspaper ad copy.

SELLING "THE LAUGHING LADY"

By Russell Holman, Advertising Manager, Paramount Pictures

A good show. You'll recognize it as such when you preview it. Audiences are going to be happy over it. It's red meat drama with liberal dashes of love and comedy.

Names are Ruth Chatterton and Clive Brook. Here's a hunch on selling Chatterton: The fighting lady in "Madame X," the sinning lady in "The Doctor's Secret," the loving lady in "Charming Sinners"—now she's "THE LAUGHING LADY" in her greatest role of all.

Or group the two names: RUTH CHATTERTON as THE LAUGHING LADY in love with CLIVE BROOK. Or: The Talking Screen's Two Most Polished Performers—Together! (If you can forget Bill Powell for a minute.)

The story? Chatterton is a society wife thrown out of a smart beach hotel because of a scandal with a husky life guard. She is wholly innocent, a victim of an over-zealous tab newspaper reporter. Her husband, slated for the presidency of a bank merger and fearful of the effect of the scandal, sues her for divorce. Brook, as his lawyer, wins him the divorce and the custody of the child. Losing the kid drives Chatterton nearly nuts. She goes after Brook with all her woman's weapons determined to vamp him into a compromising position and ruin him as he did her. Brook falls sincerely in love with her. The big vamp scene goes through on schedule, with the tab photographer shooting the warm clinch and Chatterton's revenge complete. BUT she finds she loves Brook. He fixes things by proposing marriage and phoning the tab editor to send the photographer back for a REAL clinch photo of the engaged pair. A comedy touch at the end that convulsed preview audiences.

Selling angles? Obvious possibilities in fake tab newspaper with photos of Chatterton and Brook and the life guard, who is Nat Pendleton, ex-wrestling champ. Headline like SOCIETY SCANDAL! etc.

Sell the stars; Brook and Chatterton. Well known. Together before in "Charming Sinners." They're a swell team of adult, sophisticated lovers.

Copy: She laughed at death, she laughed at the conventions of society, but in the face of an overpowering love—! (This is the angle followed effectively in the trailer.)

Society branded her an outcast and she laughed at them! But "The Laughing Lady" found she couldn't laugh at love!

Men! Look out for The Laughing Lady! She's the most dangerous kind of all!

Her reputation ruined, her child torn from her arms, the man she loved turned her enemy—why did she laugh? Come and see and be thrilled.

"You branded me bad and made me an outcast! Now every newspaper will print the picture of you here in my arms! See how good you are at explaining that!!"

The picture is based upon the famous stage drama of the same name by the w. k. British dramatist, Alfred Sutro. Victor Schertzinger directed.

Merchant tie-up: With any store selling to women. Copy: The Laughing Lady trades at Schultz's. That's why she's the happy, Laughing Lady.

MUSIC NOTES

Lou Breese opened as master of ceremonies at the Saenger Theatre, New Orleans, on December 20th, and Dave Rubinoff began a five weeks engagement there as guest pit conductor on the same day.

Con Maffie, organist, has been transferred from the Denver Theatre, Denver, to the Paramount Theatre, Omaha. He was replaced in Denver by Billy Muth, formerly of the Palace Theatre, Dallas. Johnny Winters, former organist at the Capitol Theatre, Cedar Rapids, took Muth's place in Dallas.

Alex Keese, formerly at the Metropolitan Theatre, Boston, has been assigned as pit conductor at the Palace Theatre in Dallas.

Herbie Koch, organist, has been transferred from the Paramount Theatre in Omaha to the Paramount Theatre in Des Moines.

Billy Meyers, the new master of ceremonies at the Paramount Theatre in Omaha, is being very well received.

Harold Ramsay is making a sensational success as organist at the Minneapolis Theatre in Minneapolis.

A ROSY TIE-UP

A combination florist and telegraph company tie-up netted Les Kaufman of Publix-Balaban & Katz more than one hundred windows and some newspaper space in addition for "The Kiss" at the Chicago Theatre. A wire from Greta Garbo, ordered a basket of roses sent to the theatre for the premiere. An enlargement of the telegram was placed in all Postal windows, the florist furnished a special window display, and by sending the basket to a home for crippled children, the special newspaper feature, also reproduced, was obtained.

YES, THERE IS A SANTA CLAUS

There is a Santa Claus! And what a Santa Claus! It's none other than the exquisite Greta Garbo, the Swedish film star, whose beautiful beauty is now spreading a contagious joy and good will where it is most needed—in the Home for Destitute Crippled Children at 1653 Maypole Avenue. The roses were ordered by the star by wire from her Hollywood residence, to be sent for the opening of her new picture here, Balaban & Katz ordered as a means of letting these children know that Santa Claus has kept them in mind and will be around Christmas eve with his throw-over bag chockful of joy-bringing gifts. Miss Emily Hunt of Balaban & Katz is seen above admiring the beautiful photograph of Miss Garbo, which was presented to her by the florist when the latter last passed through Chicago.

Emily Hunt with roses sent to Chicago by Greta Garbo and turned over to Home for Destitute Crippled Children.

There is a Santa Claus! It's none other than the exquisite Greta Garbo, the Swedish film star, whose beautiful beauty is now spreading a contagious joy and good will where it is most needed—in the Home for Destitute Crippled Children at 1653 Maypole Avenue. The roses were ordered by the star by wire from her Hollywood residence, to be sent for the opening of her new picture here, Balaban & Katz ordered as a means of letting these children know that Santa Claus has kept them in mind and will be around Christmas eve with his throw-over bag chockful of joy-bringing gifts. Miss Emily Hunt of Balaban & Katz is seen above admiring the beautiful photograph of Miss Garbo, which was presented to her by the florist when the latter last passed through Chicago.

MEMENTO FOR A. J. BALABAN

Members of theatre staffs of all of the Publix-Balaban & Katz theatres recently presented a beautiful plaque to A. J. Balaban, one of the founders of the Balaban & Katz theatres, who recently came to New York from Chicago to take charge of the Stage and Short Subject Production Department. "A.J." is among the most beloved great men in the industry, and the token of appreciation given by his Chicago associates denotes a spirit that is echoed by everyone in Publix who has had the privilege of knowing him.



TO
A. J. BALABAN
OUR INSPIRATIONAL LEADER
WITH SINCERE ADMIRATION,
APPRECIATION AND AFFECTION
FROM THE ENTIRE ORGANIZATION OF
BALABAN & KATZ THEATRES
CHICAGO, ILLINOIS
THURSDAY, AUGUST TWENTY-SECOND
NINETEEN HUNDRED AND TWENTY NINE

MINISTER RAPS THOUGHTLESS CENSORS

Motion pictures are the greatest and most ideal forms of rest and recreation, according to Dr. Burris Jenkins, prominent minister of Kansas City, who, at the Sunday morning meeting of his Bible Class criticized the censor board of that town as being inadequate to pass on the pictures intended for the enjoyment of the entire community.

The censor board of Kansas City consists of three elderly ladies whom Dr. Jenkins referred to as "bachelor, unmarried women who should not be permitted to pass judgment on motion pictures or what the community should see." He laid particular stress upon the fact that if he went into a show and the picture was in any way offensive, he could leave, just as he could turn off a radio program that did not particularly appeal to him, and get something that did. The whole talk was broadcast over the local radio station.

Thirty-four members of the Publix-Newman and Royal theatres were present at the meeting. District Manager Louis Finske and Manager George S. Baker, of the Newman, felt that the spirit of the meeting would be invaluable in the future and, as a result, the Newman theatre took out 25 memberships in the class. This received a tremendous amount of favorable comment from the supporters of Dr. Jenkins' Sunday Morning Class.

Paramount Completes Its Second Talkartoon

What should be a worthy successor to the first Talkartoon, "Noah's Ark," has just been completed and titled "Marriage Wows." This subject treats in characteristic cartoon fashion the marriage of two hippopotami.

The drawings were made by Max Fleischer and the entire subject directed by Dave Fleischer, the two who are responsible for the famous Paramount song cartoons.

FREE SPACE

Here are specimens of news stories which Manager C. B. Craig of Gloucester, Mass., obtained in the Daily Times with his Christmas campaign at the Publix Strand Theatre. Prizes were awarded in the "shop early" drive and city firemen sponsored a Christmas party for 700 children.

GIFTS GALORE BROUGHT TO THE STRAND THEATRE

Over 700 Attended Performance, Admission for Which Was a Contribution to the Firemen's Kiddies' Christmas

Since 100 children responded to the invitation, the Strand Theatre, which is now showing "The Cock-Eyed World," presented a Christmas party for 700 children.

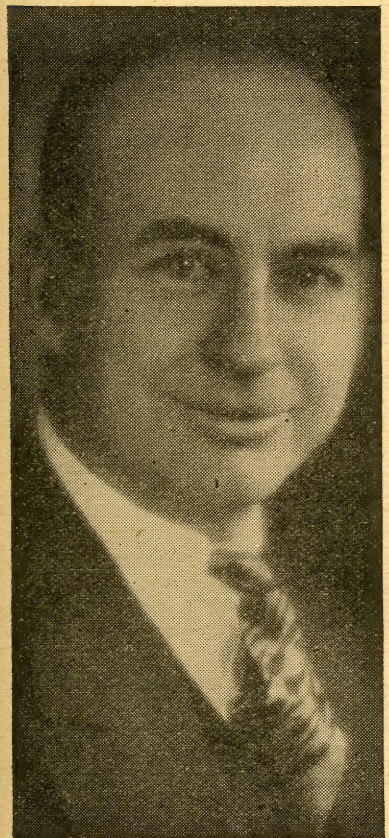
AWARD "SHOP EARLY" PRIZES NEXT MONDAY

Attention is called to the schedule for the first four days of the "Shop Early" drive, which will begin on Monday, December 30th, at 10 o'clock. The prizes to be awarded are as follows: A \$10.00 prize to the first person to arrive at the Strand Theatre at 10 o'clock on Monday, December 30th. A \$5.00 prize to the first person to arrive at the Strand Theatre at 11 o'clock on Monday, December 30th. A \$2.50 prize to the first person to arrive at the Strand Theatre at 12 o'clock on Monday, December 30th. A \$1.00 prize to the first person to arrive at the Strand Theatre at 1 o'clock on Monday, December 30th. A \$0.50 prize to the first person to arrive at the Strand Theatre at 2 o'clock on Monday, December 30th. A \$0.25 prize to the first person to arrive at the Strand Theatre at 3 o'clock on Monday, December 30th. A \$0.10 prize to the first person to arrive at the Strand Theatre at 4 o'clock on Monday, December 30th. A \$0.05 prize to the first person to arrive at the Strand Theatre at 5 o'clock on Monday, December 30th. A \$0.025 prize to the first person to arrive at the Strand Theatre at 6 o'clock on Monday, December 30th. A \$0.0125 prize to the first person to arrive at the Strand Theatre at 7 o'clock on Monday, December 30th. A \$0.00625 prize to the first person to arrive at the Strand Theatre at 8 o'clock on Monday, December 30th. A \$0.003125 prize to the first person to arrive at the Strand Theatre at 9 o'clock on Monday, December 30th. A \$0.0015625 prize to the first person to arrive at the Strand Theatre at 10 o'clock on Monday, December 30th. A \$0.00078125 prize to the first person to arrive at the Strand Theatre at 11 o'clock on Monday, December 30th. A \$0.000390625 prize to the first person to arrive at the Strand Theatre at 12 o'clock on Monday, December 30th. A \$0.0001953125 prize to the first person to arrive at the Strand Theatre at 1 o'clock on Monday, December 30th. 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EX-B&K 'GRIP' NOW WIZARD OF LIGHT

Perhaps no company, in any line of commercial endeavor, has furnished so many outstanding successes in its own, and closely affiliated industries, as Balaban and Katz. Prominent among them is Roscoe E. Major, president of the Major Electrical Equipment Co., Chicago, consultant lighting engineer for Publix, and one of the greatest authorities on theatre lighting in the world.

Major started his theatrical career as a stage hand in Balaban and Katz' old Circle Theatre in Chicago. Fascinated by the mysterious effects that could be obtained from the play of light, Major made an intense study of this branch of the theatre. It was not long before, by dint of painstaking theoretical study and careful observation and experimentation at the theatre, he became an expert in that field. Then came his great chance. Balaban and Katz, always believing in giving their own men a "break"—which later



Roscoe E. Major developed into the Publix "Promotion From Within" policy—entrusted their former stage hand with the job of drawing up the plans for lighting "the world's greatest movie house." This was the Tivoli Theatre.

His First Chance

In an empty dressing room back-stage of the Circle Theatre, Major started to work. A young man of 31, with 12 years of lighting work behind him, including a job as stage manager of the old La Salle Theatre and some nice theatre lighting creations, he felt confident of his ability to lay-out a masterpiece in theatre-lighting for the greatest show-house ever built. Here was his chance. Yet, there was a fly in the ointment. Like everyone else at that time, Major didn't believe the theatre would ever be built. Balaban and Katz had only been in business a short time and, although they were doing nicely, where did they get the nerve to think of building "the world's greatest movie house!"

Unhindered by the consideration of cost and other practical draw-backs (since the theatre would never be built anyhow) Major let the artist in him enjoy full sway and, in an orgy of unhindered creation, set to work on his masterpiece, indulging his passion for utilizing the decorative resources of lighting, in deft touches and lots of color—mostly green, for he loved that shade.

Important!

Be Specific In Ordering Trailers!

With the advent of sound and the necessity of screen masking, different lenses or other possible devices in connection with the use of movietone film, it is now vitally important that district and house managers specify their exact requirements in their orders for screen leaders, "ends," date leaders and special trailer announcements of every character. Be specific as to whether you want movietone width or full width, the number of prints required and the color. It is understood that amber prints will be delivered unless other color is ordered. Let's eliminate the guesswork at this end, save a little money and avoid a lot of grief. All orders for this service should be addressed to S. D. Palmer, Home Office.

The rest of the story is well known. The Tivoli Theatre was built, exactly according to his plans, and the former stage hand found himself famous.

Work in Demand

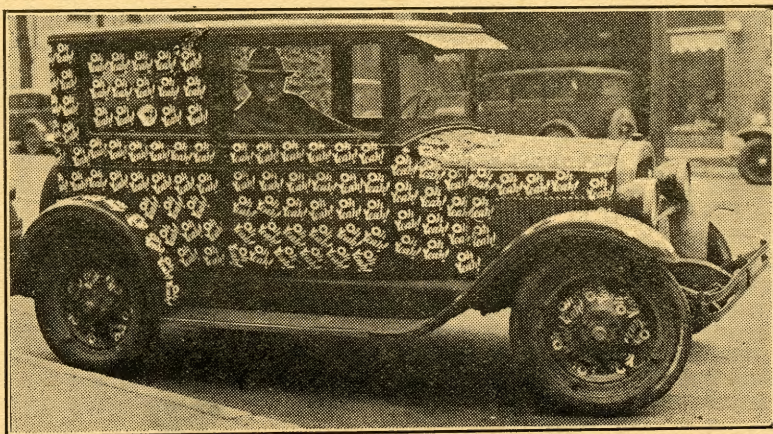
Since that time, he has lighted several other "world's greatest theatres" both in this country and abroad. He has laid out the lighting plans of every Publix deluxe theatre. He went into business for himself and his electrical equipment was in demand all over the world. Wherever a great opera house or theatre or public building of unusual elegance is constructed, inevitably, through one channel or another, the word spreads that Roscoe E. Major is the man to get hold of to lay out the job. As a result, spotted over the surface of the entire globe, are monumental symphonies of electric illumination housed in magnificent palaces, which bear testimony to the genius of the former stage hand who used to hoist sandbags in Balaban and Katz' Circle Theatre.

Major's domestic happiness, like his business success, started at the Circle. For Mrs. Roscoe E. Major used to be the organist at that theatre when he was toiling with his plans in the back-stage dressing room. A romance started and they married. They have five children.

Their home at 2600 Wilson Avenue, Chicago, is a marvel of decorative beauty, for the most part effected by the wizardry of electric light. It has 215 outlets, 280 lamps, and a total connected load of 8,285 watts, switches at both the front and back doors which turn on lamps in every room of the house and push button switches in both the master bed-rooms to do the same. It is a veritable house that light built.

NOVEL 'OH, YEAH' BALLY

"Si" Latta, shown in the "road duster" here, is chief projectionist for the Skouras-Publix theatres in Indianapolis, but he's a great aid to the Advertising Department, as well. To be convinced of this one has only to look at his car. It was adorned with these "Oh Yeah" stickers for two weeks prior to the opening date of the picture at the Indiana.



HOME OFFICE DEPARTMENT!

Here is the fifth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



MORRIS GREENBERG

Supervisor of Construction and Maintenance Depts.

Official curiosity equipped Morris Greenberg for his work in supervising the activities of the Publix construction and maintenance departments. That curiosity was required of him in his capacity as

cost accountant in charge of approval of expenditures for the Balaban & Katz organization in Chicago.

When Mr. Greenberg joined B & K five years ago all of his previous experience had been in the clothing industry. It was a varied experience, to be sure, and not confined to either the manufacturing or selling phases of the industry. Although he had begun at the bottom—and could make a suit of clothes today if he tried—he had qualified as an expert production engineer and cost accountant before he quit the business.

First Theatre Job

His association with B & K was his first contact with the theatre. After some scattered preliminary work in cost accounting and budget preparation, Mr. Greenberg gradually rose to a post where he was approving all expenditures in all departments of the B & K operation. This contact with details of the various unit activities familiarized him with all branches of theatre operation.

Transferred East

He thus acquired a general knowledge which enabled him to assist materially in the organization of the B & K construction department which functioned so efficiently that he was transferred to

'VAGABOND KING' TO GET FULL PAGE AD

On January 25, Technicolor will run a full page ad in the Saturday Evening Post, on "The Vagabond King." By that time you'll know your playdate for this attraction, so you ought to be able to make an arrangement with your local newsdealers to permit you to rubber-stamp on each copy, the information that it's coming to your theatre on whatever the date happens to be.

Maybe he'll let you insert a special small flat herald. Many Publix theatre managers report that it's easy to do either or both of these things, and that it's done once a month. Ushers take care of the job, and a few passes makes it easy to get the privilege. It gives you the full local benefit of the local circulation of that great magazine, and only costs the effort involved.

After you've done it for the Technicolor ad, you can repeat it on the page-ads that Paramount is buying. The next issue of PUBLIX OPINION will tell you the date and page number of the Paramount "Vagabond King" ad. Watch for it.

RADIO STATIONS OPEN TO PUBLIX

Announcement is made by A. M. Botsford that every radio station in the Columbia chain has been instructed to permit local Publix theatre advertising managers to interpolate a brief announcement of coming pictures, etc., during the Paramount-Publix hour.

This is a big privilege, and affords great opportunity for ticket selling publicity. Write out your announcements and get friendly with the station announcer, so that he'll make them in a manner beneficial to you.

Another Manager Finds Local News Shots Good

Good use of moving picture photography for a local event was achieved by C. Frederick, manager of the Capitol Theatre of Pittsfield, Mass.

On Thanksgiving Day a championship football game between the two local high schools was the talk of the town. The Walk-Over Shoe store was sold the idea of paying for the cost of motion pictures of the entire game played before a crowd of 5,000. Good shots were obtained of the game, street parades of both teams, the mayor and city officials, etc. These shots were shown for several days.

New York eight months ago for similar work in connection with the entire Publix circuit.

Mr. Greenberg was born in Russia some thirty-five years ago. He came to the United States at the age of nine and received his education in the Baltimore public schools. It was in Baltimore that he began his association with the clothing industry, an association which did not terminate until he had acquired a wide technical manufacturing experience, had familiarized himself with general accounting practice and had specialized in the more involved field of cost accounting.

Natural Executive

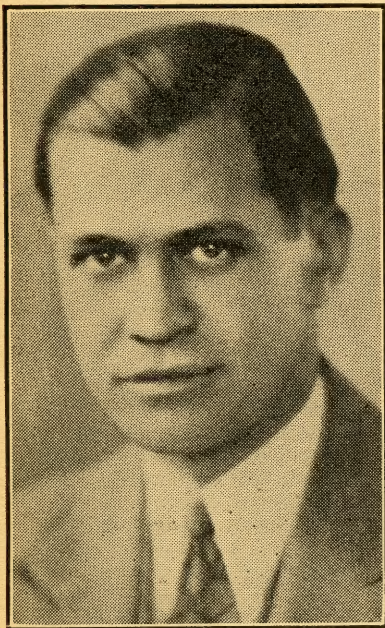
His associates know that he has a natural gift for administration work and that his ability as an executive alone amply qualifies him for his post.

Mr. Greenberg has not concentrated upon cost sheets, contracts and budgets to the exclusion of other interesting subjects. Literature is one of his hobbies and he is remarkably well informed upon the topic. In addition, he is an amateur sculptor and a devotee of music.

PUBLICITY MAN WINS UNUSUAL PROMOTION

Myron Shellman, former district publicity manager of Springfield, Mass. was recently promoted to the district managership of New York State. This is one of the rare occasions, in the history of Publix Theatre, that a publicity man has been promoted to a district manager.

After a varied career, which began when he graduated from business college, Shellman joined the Marlow Music Company to handle their sales and advertising in northern California, after having spent a number of years in numerous orchestras as a drummer. While in the employ of the Marlow firm, Shellman effected an excellent tie-up on Paramount's picture, "The Covered Wagon," which prompted him to resign from the music company and associate himself with the picture



Myron Shellman corporation. Given the added advantage of working for such a large company, Shellman made the best of opportunities afforded, by studying advertising and exploitation under the able guidance of Herman Wobber and also as-

BOSTON SELLS 'DISRAELI'

These are specimens from the advertising campaign which brought extraordinary business to the Publix Metropolitan Theatre in Boston with 'Disraeli,' starring George Arliss.



sisting him in the handling of the first ad-sales coach on the coast.

Becomes Manager

Shellman later was assigned to Charlotte, N. C., as exploitation representative where he remained for a short time before he went to Atlanta in 1925 to assist Harry Ballance. When the Atlanta exploitation department was abolished, Shellman accepted an offer to manage three small theatres in Sebring, Florida, but resigned six months later when George Weeks hired him to supervise the opening campaign on "Old Ironsides."

The U. S. Navy yard in Boston, Mass. was used as Shellman's headquarters to sell miniature reproductions of that gallant old ship. The proceeds of the sales went towards the "Save Old Ironsides Fund," which was originated

by A. M. Botsford, present general director of advertising and publicity for Publix Theatres. This stunt proved so successful and was so well handled that in August, 1927, when Shellman left the Navy yard, he was appointed Senior Grade Lieutenant by Secretary Wilbur.

On December 15, 1928, after Shellman had operated a small neighborhood theatre for one year, J. J. Fitzgibbons gave him the task of defeating the proposed 10 per cent tax on amusements that was being presented in the Vermont legislature. Shellman, with a strategic campaign, defeated the bill. Since then he has been in the ranks of Publix, aiding in the opening and re-opening of theatres and also in the exploitation of picture premieres.

Upon receiving his district manager's appointment, he said, "I feel that I owe this opportunity to the schooling given me by E. A. Cuddy, my district manager and also to PUBLIX OPINION, because of the many ideas it has given me."

NEW ASSIGNMENTS

Robert J. Boyle has assumed management of the Park Theatre, Rockland, Me. relieving J. J. O'Hara, who returned to the Strand, Rockland as organist.

Harry Browning, formerly manager of the Uptown, Boston, and publicity representative for the Washington and Uptown Theatres, has become exploitation representative of the Metropolitan in the same city. A. E. Fowler, formerly of the Fenway, Boston will manage the Uptown. Mr. Harrison will replace Fowler at the Fenway.

A. E. Hamilton, former manager of the Broadway, Springfield, has been assigned the management of the Strand Theatre, Yonkers.

PARADE OF TRUCKS FOR "THE MIGHTY"

A Mack truck agency and a local brick dealer aided Manager Al Weiss, Jr., in the exploitation of "The Mighty," at the Publix Florida, Jacksonville.

The truck laden with brick and bannered with copy about the picture, drove through the crowded streets of the town. All those guessing the correct number of bricks on the truck, received passes.

POSTAL HEADS THANK PUBLIX FOR DRIVE

Not only did the "shop-and-send-early" campaigns launched in every Publix city have the desired effect of helping the box office, but it has also earned the gratitude of the United States Post Office department in scores of cities, according to letters received by PUBLIX OPINION from theatre managers and advertising managers.

The idea was launched as part of the ticket selling DECEMBER DRIVE. The drive itself was for the purpose of getting a running-start on ticket selling effort that would overcome the annual 14-day pre-Xmas box office slump. By spreading the shopping rush over four weeks, instead of the customary two weeks, time for theatregoing was made available. A natural additional result was that the burden of clerks, mail-carriers, and other Xmas workers, was considerably lightened, thereby creating much good will for local Publix theatres.

In nearly every case, the theatres benefitted in addition by getting easy access to window tie-ups that would not otherwise have been possible. Postmasters also permitted letter carriers to distribute unstamped theatre-heralds that carried the shop-and-send-early message!

Thus 1929 saw two great American national headaches cured by Publix.

The first one was making Halloween "safe and sane," and now Publix' aid in removing the hardship of Christmas shopping has resulted in making the holiday season a vastly more cheerful one to millions of people. Both of these efforts were accomplished without cost to Publix, and with great benefit to all concerned. Therefore, PUBLIX OPINION hopes they will be annual events in Publix theatres.

Block and Sully Make An All-Talking Short

Block and Sully, a veteran vaudeville team who have played all of the big time circuits, are being directed in an all-talking short subject by Monte Brice at Astoria. Their screen vehicle was written for them by Brice. Harry Short is featured in support of Block and Miss Sully.

CREATING GOOD WILL

An effective bit of institutional advertising was accomplished by J. J. Dempsey, manager of the Publix Strand Theatre, Dorchester, Mass., when he forwarded attractive booklets, as pictured below, to his entire mailing list.

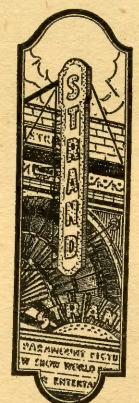


REPRESENTATIVE PUBLIX THEATRES

New York — PARAMOUNT
Boston — METROPOLITAN
New York — PARAMOUNT
New York — RIALTO
New York — PARAMOUNT
Detroit — MICHIGAN
Buffalo — SHEA'S BUFFALO
New Haven — CATHARTIC
Indianapolis — INDIANA
St. Louis — AMBROSIO
Chicago — TIVOLI
Minneapolis — MINNEAPOLIS
Los Angeles — PARAMOUNT
San Francisco — GRANADA
Portland — PORTLAND
Seattle — SEATTLE
Albany — ALBANY
Boston — SCOLLAY SQ.
Boston — FENWAY
Boston — WASH. ST. OLYMPIA
Albany — CATHARTIC
Cambridge — CENTRAL SQUARE
Newton — PARAMOUNT
and 500 others throughout the country.

Always Look for a Publix Theatre!
—it's the BEST Entertainment

PUBLIX THEATRE CORPORATION—SAM KATZ, President



"The Light that guides
to better Entertainment"

An Announcement of the

PUBLIX
STRAND THEATRE

UPHAMS CORNER
DORCHESTER MASSACHUSETTS

Always A Good Show
at the Strand—

52 times a year—"There's a good show at the Strand". Don't miss one! EVERY WEEK—a selection of the best in talking pictures, such as Paramount offers. EVERY WEEK—a program so perfectly balanced that you are always sure to find whatever you like best. EVERY WEEK—you'll enjoy every minute of the show—and take keen delight in looking forward to the next! No week is complete without seeing the show at the Strand!



PRE - OPENING DISPLAY

Entire Main Street window of the Wurlitzer store in Buffalo showing large console of Wurlitzer organ to be placed in the Publix-Shea's new Seneca Theatre which opened Christmas Day. Advantage was taken of the opportunity to plug Henry B. Murtagh, organist at Shea's Buffalo, by using photos showing Murtagh explaining various parts to one of the Publix dancing girls. (These photos were the same that were used for the opening of the Brooklyn-Paramount Theatre and re-printed in PUBLIX OPINION with the suggestion that you plant stories on them. Did You Do It? See Vol. II, No. 41, pages 6 and 7.) After two weeks on Main Street, the entire display was moved to a location near the new theatre.

Shea's Seneca is the largest community theatre in Buffalo. It will be managed by Robert T. Murphy, former manager of Shea's North Park, Kensington and Bailey theatres.



NOTE THESE DONT'S!

Contributors to PUBLIX OPINION are requested NOT to send ad-records.

DON'T attach material to your ad-records and ask that it be sent to PUBLIX OPINION. Take care of your ad-record requirements independently of PUBLIX OPINION, as ordered.

MAKE your contributions to PUBLIX OPINION a separate and distinct effort. This is to prevent confusion in two different departments.

Don't write to the Home Office advertising department and say "send this to PUBLIX OPINION." Send separate specimens and a separate report yourself.

Don't expect to see everything you send to "the voice of Publix" re-produced. We only have 12 pages, and can't use everything. We want repeatable specimens of ticket-selling effort, as well as news of repeatable operations-effort.

Don't expect to see articles or pictures published for the purpose of vanity-tickling. We repeat our often stated policy on this. We'd like to print everything, but we haven't enough space to play fair with all of the showmen of 1200 theatres—and we won't discriminate. BY YOUR DEEDS only shall you be known—providing those who might find themselves facing the same problem you successfully solved—and providing they come within the best selection of available material.

SCREEN-PLUGS "OUT"

Any advertiser who knows his business, or any press-agent competent to hold his job, knows of the intense-attention and vast audiences held daily by the motion picture screen. Consequently they devote great ingenuity and effort to "crash" thru with a "plug" for their particular enterprise. Most of these promoters are clever enough salesmen to get results from their effort to "sell" the theatre manager. Consequently each of their successful efforts increases the numbers of the army that besieges your screen.

Because of this fact, Mr. Katz has issued a strict order that under no circumstance is there to be any screen credit or "plug" on the screens, unless approval is obtained from home office management and advertising department. This approval can only be given in cases where unusually valuable return is made to the theatre. Propaganda film, political trailers and mercantile plugs for "prizes" all come under this head. Advertising tieups that depend upon screen-plugs are invariably not worth their cost in patron-annoyance.

If advertising space could be bought on our screens, it would be worth a dozen times its comparative circulation cost in a newspaper. That screen space is not for sale. Where a tieup is made, and a screen credit is given, at least the theatre is entitled to its proper "rate." Those showmen who are ever-willing to make a screen-tieup, are also usually willing to sell out a valuable asset for a trifling consideration.

BLUE MONDAY HIT BY STAGE RADIO HOUR

Division Director Milton H. Feld suggests an effective stunt for building up Monday business in the form of a popular program of radio entertainment to be broadcast from the stage of the theatre after the last show on Monday, at which the audience is invited to remain.

The theatre orchestra may be used in those houses that have one. The unit stage talent is under contract to broadcast without charge and can be used in unit houses. Special stunts can be built up with individual musicians or group of musicians as well as musical personalities. Also, local talent, selected at private auditions, may broadcast. The theatre and radio audience can decide by written votes which is the most popular of these local entertainers, and the prize will be a definite number of weeks employment on this radio hour at a moderate salary.

Sell Advertiser

The main obstacle—that of the charge for time on the air—can easily be overcome by getting some local live-wire advertiser to assume the costs for the obvious material benefits he will derive from a weekly radio broadcast that will attract the attention such a program will. However, it must be specifically understood that in all announcements, the name of the theatre and the fact that the program is being broadcast from the stage, are to be mentioned.

For straight sound houses that have no orchestra or talent, the advertiser must be sold the idea of engaging a band and entertainers with the offer to handle the program for him and broadcast it each week from the stage of the theatre with an audience present. The attention getting value of the theatre's name and the guaranteed audience in the house, as well as that of the air,—assured by the millions of dollars spent in establishing the association between Excellence in Entertainment and a Publix Theatre—should make it very easy to sell the merchant on this idea.

Important Angle

The most important feature of the whole scheme is the announcer, who has to be, not only a clever Master of Ceremonies, but a person who can keep up a spirit of spontaneous enthusiasm and work hokum stunts of every character so that the program stands out to radio audiences as unique and unusual. For example, he will start out by describing the theatre in a few short phrases, speak about the large audience packing the house to capacity and invite everyone listening in to join the jolly crowd next Monday and take part in the festivities.

A good stunt to work in this connection is to announce the largest vocal chorus ever broadcast and then call on the audience to do a typical community singing number led by the organist. Innumerable similar stunts will quickly develop, once the idea is gotten under way.

FROM ACROSS THE SEA

The influence of PUBLIX OPINION is not only felt in 1200 theatres in the United States, but also in many foreign countries where Paramount theatres are located. Mel G. Lawton, editor of "The Paramount Punch," in Sydney, Australia, thanks this publication for the many excerpts he has used, which were first noted in "the official voice and idea exchange for Publix theatres everywhere."

DALLAS BOYS ARE KNOCKING 'EM OFF!

Proof that the men of the Dallas District are alive comes from Bob Kelley of the district office. Explanations follow. (1) An example of two co-operative heralds. Four page picture sections containing plenty of plugs for the theatre and shows, paid for by the merchant getting the back page. (2) Two heralds also paid for by merchants. (3) Three co-operative ads featuring stars of attractions. Paid for by merchants. All of these were done for the Melba Theatre by Maurice Rosenfield, originally employed as a sound checker, but now engaged in doing exploitation work. (4) Two pictures of the front of the Palace Theatre, Dallas, dressed up in compboard to fit the attractions. Cost of the front was little more than the cost of regular display cards which were marked off for the occasion. H. Swiger is manager of the theatre. (5) Two newspaper tie-ups. Paper gave space and theatre gave passes in one case and photographs of Clara Bow in the other. (6) Printed cards featuring the Colleen Moore Hollywood Wave were placed in 200 beauty parlors and barber shops without the use of a single pass. Notice in every instance on this page how well the theatre and show were sold.

Why Bring That Up? Everybody Knows TOTO
Blanched Salted Peanuts are the BEST
5¢
Sold Everywhere

MELBA
ONE OF THE PUBLIX THEATRES
STARTING FRIDAY, OCTOBER 11 AT 11 A.M.
HEAR them on the screen-funrier than ever!

THE TWO BLACK CROWS
MORAN AND MACK
Why Bring That Up?
A Paramount All-Talking Picture

THE FOUR FEATHERS
Paramount's New Sensation
They Faced a Hundred Deaths

CLARA BOW
THE SATURDAY NIGHT KID
100% TALKING
"JIMMY ELLARD"
"Seashore Follies"
PALACE OCT. 16

FOOTLIGHTS AND FOOLS
"JIMMY ELLARD"
"ROOF GARDEN REVELS"
PALACE

"DOC" JACKSON
PARAMOUNT'S ALL-OUTDOOR ALL-TALKING EPIC
BRIAN MARSHALL AND RICHARD ARDEN'S WAR-TOP HUSTON
PUBLIC STAGE SHOW "THERE OF LOVE WITH JIMMY ELLARD"

WE CAN GIVE YOU ONE OF THOSE COLLEEN MOORE
Hollywood Waves!
ASK THE MANAGER!
See and Hear COLLEEN in—
"FOOTLIGHTS and FOOLS" ALL-TALKING SINGING, DANCING
PALACE STARTS FRI. NOV. 15

School Rallies Pack Illinois Theatre

There's lots of ticket money in high schools and colleges and it's not very difficult to get it. Here's how city manager R. W. Lawler of Bloomington, Illinois, did it during the Thanksgiving season.

Before the end of the football season, pictures were taken of the local football teams in action. Then three nights were set aside as pep nights, at the Majestic Theatre. Monday night was for Normal University, Tuesday for Wesleyan, and Wednesday for the four high schools. A week previous, ads were run in the school papers acquainting the students with the stunt. The ads announced that football pictures would be shown, and urged all students to join in the PEP rally.

In addition to the ads, letters were sent to the two most popular members of each fraternity and sorority, asking them to attend and urging to pass the word on to the others. They were sent complimentary tickets to make their part of the work easier.

The colors of the school presumably sponsoring the program were displayed on the front of the house, and in the lobbies and foyers; the appropriate colors and flags, of course, for each of the three nights. The most popular cheer leader in each school acted as master of ceremonies and led the audience in cheers. Talented students were called upon extemporaneously to do a song or dance and many responded in a spirit of fun.

It is enough to say that the receipts on each of the three nights was more than double the usual intake and that school officials expressed their approval of the rallies.

HELP POPULARIZE FILM SONG HITS

There are many ways to popularize a song. The most constantly resorted to means is that of getting local orchestras to play it. In this respect the many employees of the Publix theaters can be of much assistance by requesting the leaders of orchestras in whatever restaurant or ballroom they might be present to play the song hit from a Paramount picture.

This result can be usually accomplished by a card with the request forwarded to the orchestra leader by the waiter, or by a personal talk to the leader. It should be remembered that the more popular a song is, the more publicity the picture gets.

HAPPINESS WEEK HELPS IN BROCKTON

Is everybody happy? They ought to be in Brockton, Mass., from the mayor down.

When Manager S. S. Holland of the Rialto Theatre of Brockton learned that this theatre would play Ted Lewis' "Is Everybody Happy," he thought it would be fine to give the merchants of the city a chance to ask that question of their patrons. So he promoted a Happiness Week, which the Mayor officially proclaimed together with a shop early injunction, and got the merchants to run a co-operative page featuring their special happiness wares. Of course the theatre got a big chunk of the page gratis, and was thus enabled to send the picture off to a flying start.

CARTLEDGE TRANSFERRED

James Cartledge, formerly manager of the Publix Fotosho, Miami, has assumed the management of the Publix Strand, Knoxville, relieving Paul Crubb, who became assistant at the Publix Riviera, Knoxville. Graham Jeffries succeeds Cartledge.

NICK'S POSTER SINGS

This singing poster of Nick Lucas was used as an advance and current display for "Gold Diggers of Broadway" at the Publix Paramount Theatre in Detroit. A dynamic speaker was attached to the back of the beaver board figure and the sound came through the white cloth in the shirt front. The speaker was wired to a phonograph playing Lucas records.



GLORIFYING ADS NET FREE SPACE

Manager Ellis Brodie of the Publix Paramount, Haverhill, Mass., used the title of his picture to effect a co-operative merchant's page in the local paper.

On Sunday prior to the Monday opening of "Glorifying The American Girl," this co-op page appeared with ten merchant's ads displayed, containing such lines as; "Gorgeous Jewels That Will Glorify Any American Girl," "Good Milk Glorifies The Beauty Of American Girls," etc. Brodie estimates that 32 inches of free space was obtained, in addition to the top of the page, which was devoted to theatre name, attraction, playdate and stars.

STAGES PARADE ON ARMISTICE DAY

Silvin Goldfinger, manager of Publix-Balaban & Katz Chicago Harding theatre took advantage of the Armistice Day celebration in his neighborhood by tying in with the American Legion Post for a night parade throughout his district terminating in front of the theatre where the band played for a period of fifteen minutes. Manager Goldfinger used the Publix Sound truck to lead the parade followed by two ex-sailors in uniform carrying a banner tying in with the current attraction.

SHIPLEY IN TEXAS

R. J. Jones, who has been transferred as manager of the Metropolitan, Houston, to the Saenger,

New Orleans, as director of publicity, is succeeded in Texas by Mr. Shipley.

SOUND CHECK!

Forcibly bringing to the attention of his managers the importance of constantly checking up on sound reproduction, J. L. McCurdy of the New England division has mailed to each of them a card, printed in red, as follows:

STOP

If this card reaches you in the morning, arrange to sit thru the first afternoon show.

—If it reaches you in the afternoon, drop whatever you are doing and sit thru the show, from beginning to end.

NOTHING IS MORE IMPORTANT THAN THE PRESENTATION OF SOUND IN YOUR THEATRE.

Keep up the high standard that you have set for your house. You can only do that by personally satisfying yourself that the sound is right.

Keep notes of your observations and hold a check-up meeting immediately afterwards.

J. L. McCURDY.

Organist Sold At No Cost To Theatre

Manager Silven Goldfinger of Balaban and Katz Harding theatre Chicago, with the assistance of Al Birks, who has charge of the advertising and publicity of the Publix—B. & K. "Sound Houses" in the Windy City, put over a neat stunt for that theatre with very little cost, which brought real results at the box office.

The stunt was called "Eddie Meikel's 5000th Anniversary Performance." Meikel being the popular organist at the Harding.

A contest tie-up was made with the Chicago NOR'WESTER, a local paper with a circulation of 27,000 in the immediate vicinity of the Harding. The contest was of the puzzle variety, using a pic-

Pictures Best Medium For Song Sales

According to a consensus of music publishers' opinions, compiled by "Variety," sound pictures are rated first as a medium for exploiting popular music. Radio is rated second, but has been found to be less effective because of the quantity of other songs performed. Sound pictures, on the contrary, are effective because they cause audience concentration on a few musical numbers which are often repeated until they are remembered.

When a theatre patron leaves his seat after seeing a picture that has a song hit, he is half sold on purchasing a copy of the song or a phonograph recording of it. It takes a bit of good psychological advertising and salesmanship to actually sell him. An important sales factor in this respect is that of reminding him of the melody by playing or singing it in the lobby or at the main exit as he leaves the theatre.

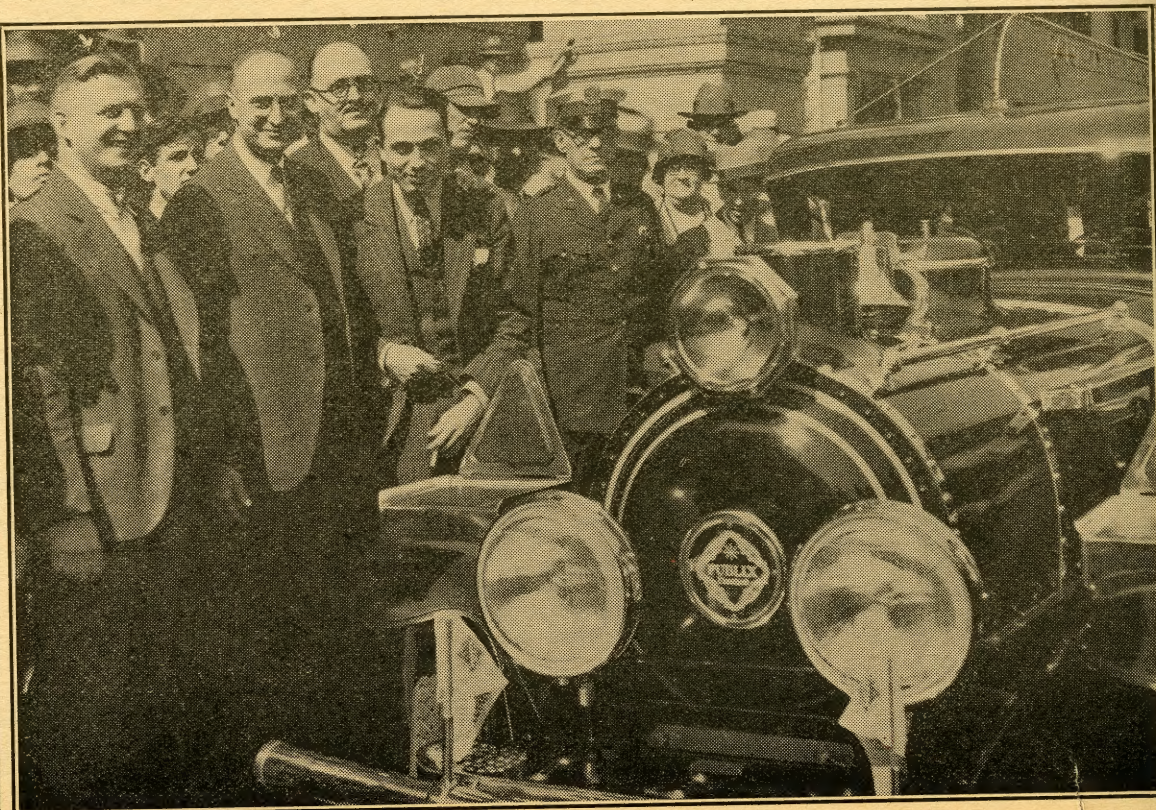
It is a well known fact that a theatre patron who sings, whistles, hums, or plays a song hit from a sound picture unconsciously provides a sure-fire advertisement for the picture, because the source of the tune is always mentioned or thought of in connection with it. It becomes necessary, then, for theatre managers to boost the sales of sheet music and phonograph records and procure this free and comprehensive exploitation.

ture of Meikel cut into twenty pieces and placed in individual ads throughout the paper with prizes to those who successfully pasted the pieces together and for the best letters on "Why I Like Eddie Meikel."

The paper undertook the sale of the ads, and promoted the prizes which consisted of merchandise from merchants who participated in the contest, in addition to several pair of tickets to the theatre. Two hundred window cards were also displayed in shop windows calling attention to the anniversary celebration and to the contest running in the paper.

NEW ORLEANS WELCOMES CAR

Here is a picture of the official welcome accorded the Publix sound car at the city hall in New Orleans. In the foreground, reading from left to right, are Gus Coats, manager of the Publix Saenger Theatre; T. Semmes Walmsley, acting mayor of New Orleans; Jack Meredith, division advertising manager, and Harold E. Tillotson, Publicity Director of the entertainment special.



LIVELY CAMPAIGN IN LA GRANGE

Campaign for Sunday movies in La Grange, Ill., was a lively one, as these full page advertisements, inserted and paid for by the opposing factions, show. The pros won, by a safe majority, and LaGrange, one of the strongest anti-movie cities in the country heretofore, now has seven day films. Publix-Balaban & Katz, operators of the theatre, took no active part in the campaign, of course, but did insert a series of good-will advertisements which probably helped to turn the trick.

**AD OCT. 24th PLACED BY
ANTI-SUNDAY GROUP**

**AD OF OCT. 24th PLACED BY
PRO-SUNDAY GROUP**

**DO YOU WANT
A
Wide Open Town?
VOTE NO!**

After Sunday Movies What Next? VADEVILLE, POOL HALLS, CHEAPER MOVIES

Are debating sex plays like "The Single Standard" (for adults only in Chicago) and "Pleasure Crazy," recently shown at the LaGrange Theatre, the kind of pictures you want on Sunday in LaGrange?

Vote NO!

When the owner of the theatre asked for a building permit from the village board, he gave his promise that he would never ask for Sunday movies. Do you believe in a financial reward for broken pledges?

Vote NO!

Do you wish to surrender our quiet home Sunday to commercialized movie interests and to crowds of outsiders?

Vote NO!

Do you want to help tear down the LaGrange Legion Sunday Evening Club built up by the American Legion, backed by our own people, including churches and business organizations?

Vote NO!

Business has prospered in LaGrange because of the character of its residents. In Evanston and Oak Park where Sunday movies have been repeatedly voted down, Marshall Field & Co., The Hub and The Fair have opened branch stores. Do you want LaGrange to remain a high grade business town?

Vote NO to Sunday Movies!

**A Vote YES is a Vote for BROADWAY
A Vote NO is a Vote for LA GRANGE--
Your Home Town-- KEEP IT CLEAN!**

**LA GRANGE ASSOCIATION
TO OPPOSE SUNDAY MOVIES**

Voters of La Grange!

Do you want the very best movies and entertainment in LaGrange; better than in any other nearby suburb—with the best organization in satisfied with second-rate, inferior performances?

IF YOU WANT THE BEST THAT CAN BE HAD VOTE YES AS NO OPERATING CONCERN CAN AFFORD TO GIVE US THE BEST UNLESS THEY OPERATE ON A SEVEN DAY BASIS.

Even if you never go to the movies, you ought to be fair and considerate of the hundreds of LaGrange citizens who do want to attend the movies and have nothing else to take its place.

EVERY VOTER IN LA GRANGE can find some real advice in Editor Loomis' editorial in the issue of October 11th, of the LaGrange Citizen, which is reproduced here—by permission.

The Movie-Referendum

It is a perfectly fair and reasonable thing to ask the voters of LaGrange to vote on the question of whether or not they want Sunday movies in their town. The question is not whether or not they want Sunday movies, but whether or not they want the best movies and entertainment in LaGrange. The answer is yes, if they want the best. The answer is no, if they want second-rate, inferior performances.

**It is Important
That you vote!**

Friday, Oct. 25

Polls Open From 7 a. m. to 7 p. m.

...This Space Contributed by Several Citizens of LaGrange...

LOCATION OF POLLS

Ward 1	140 Maple Ave.
Ward 2	100 Main St.
Ward 3	100 West Washington
Ward 4	261 Hillgrove Ave.
Ward 5	412 West Washington Ave.
Ward 6	412 West Washington Ave.
Ward 7	412 West Washington Ave.

SUNDAY MOVIES PUT OVER BY GOOD WILL

A "Good Will Campaign," typically Publix-Balaban & Katz, injected as a last minute gesture in an attempt to ward off defeat of a Sunday movie referendum, turned the city of LaGrange, Ill., one of the strongest anti-Sunday-movie cities of the country, into a seven-day movie community.

In February, 1928, the question of seven-day films aroused widespread interest resulting in one of the largest ballot totals in the city's history. The anti-Sunday amusement group won by almost a two-to-one victory.

With the memory of the last seven-day movie referendum still fresh in the minds of the LaGrange citizens, Alexander D. Dallach, respected citizen and owner of the LaGrange theatre building, circulated a petition calling for another referendum on the Sunday Movie question and got enough voters' signatures to bring a special vote on Friday, October 25.

Dallach convinced Mr. John Balaban that the LaGrange theatre could make good on a seven-day basis, and that, with the promise of Publix-Balaban & Katz entertainment to the citizens of LaGrange, the chances of seven-day movies were, at least, even.

Careful Campaign

In planning the opening campaign, E. M. Glucksman, supervisor, and Herb Elisburg, publicity man, refrained from mentioning Sunday movies. Stories and ads stated that Publix-Balaban & Katz had no interest in politics and that the Sunday movies were being sought by citizens of LaGrange and not by the theatre operators.

Elisburg made it his business to meet as many influential citizens as possible. He introduced them to the manager, Ed Nikodem, and offered every co-operation to the Chamber of Commerce, Kiwanis and other organizations.

Nikodem and Elisburg were aware that city officials seemed to be afraid of being criticized. Elisburg failed to get the city manager to sanction any form of street decorations or ballyhoo. Parades were also taboo—bidding was forbidden, as was circularizing.

No Publicity

The newspapers refused to come through with much publicity, explaining that it would not be wise to "plaster" the papers with theatre publicity so close to the referendum.

There was one small faction fighting for Sunday movies—the merchants of LaGrange, who felt the financial loss when citizens went out of town to spend their money. The merchants came thru with a four-page good will advertisement in the LaGrange newspapers in which they welcomed the theatre as an asset to the community.

The anti-Sunday movie group made it so hot that a full-page ad calling upon the citizens to vote for seven-day movies and signed by the most influential citizens, was retracted in a full-page ad placed by these signers the day before election.

Seek Good-Will

A week before the election the outlook was bad. It was decided that a good-will campaign might help.

The copy of the progressive organization was edited so that it in no way stated that a voter was wrong by voting "no," or right by voting "yes," but merely telling them to VOTE and to use their own judgment. An ad inserted by leading citizens was trimmed to a mere statement of facts. This gave the pro-Sunday group a 100 per cent clean campaign and turned the majority of LaGrange citizens against the false prejudice of the anti-Sunday movie crowd. Good-will advertising, typically Publix-Balaban & Katz, turned the trick!

SOUTH REVISES GOOD WILL IDEA

An institutional stunt that has been used for the past five years by the Publix-Kunsky and Balaban & Katz publicity departments, is being successfully effected in suburban publications surrounding Birmingham, Ala., and Atlanta Ga., under the direction of W. C. Patterson, District Manager.

"Readers" are mailed to these local papers and if marked copies are returned to the theatre, passes are issued to the editors. Complimentary letters are also sent to the publishers commenting upon the general make-up and text of their papers.

MOORE WINS AGAIN

Marsline K. Moore was recently presented with the Shrine ring, awarded to the most popular candidate for the Shrine degree in Ft. Worth, Texas. Moore, who is manager of the Publix Worth Theatre there, is the same showman who copped the \$250 prize for the most parades during Paramount Month.

MERCHANTS PAY FOR BALLYHOO

A specially prepared six-page tabloid, telling the people of Rutland, Vt. that Rajah Raboid, 'World's Greatest Mentalist,' would open an engagement at the Publix Strand in that town, was paid for by five local merchants.

When the Rutland Herald refused to publish a 'Rajah' supplement, T. W. McKay and J. H. Wilson of the Publix Grand and Strand theatres, devised this means of heralding the extraordinary attraction, without detracting from the prestige that an act of Raboid's type possesses. Five thousand of these above mentioned tabloids were distributed, also exploiting Raboid's latest feat of driving an automobile through the streets of Rutland, blindfolded, which would be demonstrated the next day.

Power Company Tied-up With 'Darkened Rooms'

A tie-up with the Tennessee Electric Power Co. netted lots of publicity for the Publix State, Chattanooga, managed by Paul Short, when "Darkened Rooms," played there. The Power Company paid for the printing of 5000 electric light bulb cut-outs on which was printed copy about the picture, theatre and playdates. Tickets were offered to holders of cut-outs which corresponded to numbers which were posted in the window of the Power company.

NO OPPOSITION

In the Home Office, the COST CONTROL COMMITTEE is being referred to as "the CCC," which made Mickey Finn awfully mad, until he found that it didn't spell opposition to him.

"Gold Diggers" Hour Over Radio Station

A "Gold Diggers" hour over a radio station in a nearby town enabled Manager Joe Koehler of the Idaho Theatre, Twin Falls, Idaho, to get a lot of publicity on "Gold Diggers of Broadway" for nothing more than four trip passes. Koehler was the announcer and sang some of the songs from the picture.

Two weeks in advance of the opening, Koehler announced that every night for six nights, ten names of residents would be announced. Those who telephoned after the announcement would be guests of the theatre. This, of course, meant listeners.

SENDS TELEGRAMS

Over a hundred telegrams were sent out by Manager A. L. Lashway to play up "Why Bring That Up?" when it ran at the Olympia Theatre at Lynn, Mass. The telegrams were sent to all the larger factories and department stores. In many cases it was possible to have the telegrams passed around among the employees.

AT YOUR NEW YORK THEATRES

WEEK OF DEC. 27

THEATRE PICTURE

ParamountPointed Heels
Rialto.....The Virginian
Rivoli,
The Taming of the Shrew
B'klyn Paramount,
Pointed Heels
Criterion (\$2),
The Love Parade

XMAS-DRIVE SCRAPBOOKS WANTED!!!!

HERE'S SOMETHING YOU MUST DO AT ONCE!

An urgent order from all department heads directs PUBLIX OPINION today to urge every city in Publix, to get up a neat and complete scrap-book on everything that was done for the December Drive, starting from November 1 and continuing to December 31. The pre-December planning effort is important.

The first thing in the book should be the carefully typed list of plans for your campaign. After that should come clippings of every news item, advertisement, photo of fronts, photos of special posters; duplicates of trailer copy. The name of the city manager, theatre manager, etc., should be on the book, together with proper credit for each stunt to the man or men who completed it.

After all of these scrap books are in the hands of PUBLIX OPINION, they will be carefully studied, and a special DECEMBER TICKET-SELLING MANUAL will be compiled from them. This manual will be distributed to all theatres next September, in plenty of time to serve you NEXT YEAR.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of December 27th, 1929

No. 16

The year 1930 will see a considerable elevation in the intellectual and spiritual thought that is behind entertainment. America's cultural progress, as reflected in theatre-going, will be seen in its highest state of development, all due to the advent of sound pictures.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

A KATZ-EYE VIEW

Individuals in Publix who practice taking a Katz-eye view of their local operation, and studying it in relation to its place in the Publix Circuit as a whole, are the men who are in training for bigger and better jobs and salaries.

The next year or two in this business will see the development of many new and unusually fine jobs for willing and expert showmen, and those jobs will be the kind that hunt the man, instead of the kind of job most men hunt.

Mr. Katz, at the head of this organization, with its great army of employees, its huge capital investment, and its enormous moral, spiritual and recreational place in community life, has a burden and responsibility of such weight that few people outside of his immediate circle, realize. The successful guidance he has given to Publix thus far is an ever increasing indication of how much more is possible for him to accomplish, with our intelligent aid.

As men of brainpower and willingness develop to handle those things now being personally accomplished by Mr. Katz, his burden becomes lessened, and his time and mental capacity are released for other things that will benefit Publix.

Everything accomplished for the benefit of Publix, benefits the individuals. It makes jobs better, and more secure. Moreover, it provides for swifter and higher promotions. You have had frequent and ample demonstrations that it is no myth that "Publix Promotes From Within Its Own Manpower."

SWIVEL-CHAIR MANAGEMENT

Those necessary articles of furniture—a swivel chair and a desk—have ruined more careers for good-men-in-the-making than any other destructive influence known to modern civilization. According to Fred Metzler, Comptroller for Publix, who is the Home Office executive behind the accounting-requirements, swivel-chair theatre managers who run their theatres from a desk and never get out into their theatre to see what is going on about them, are the ones who are constantly getting dismissed, or rebuked because of the deficiencies of their subordinates.

Recently one manager was dismissed instead of getting the promotion he sincerely felt he had earned, because he failed to check up on his juniors who were charged with the responsibility for perfect-sound. Another manager lost out because of irregularities in his box office, which his surveillance would have prevented.

When a manager is appointed, he assumes responsibility for the actions of everyone under his supervision. If he is not sufficiently active to "be everywhere", he cannot know what is going on around him, and thus he fails to live up to the agreement he made in accepting his assignment. In order to "be everywhere" and "see everything," the first thing he must do is to properly organize and systematize his time, and activities.

There is no room in Publix for the haphazard management that always goes with "a swivel-chair-and-desk manager."

FOLLOW THIS !!

One subject only should be discussed in each memo or letter. If you have to discuss more than one subject, do it on separate sheets, or in separate letters. You'll get quicker action and better attention. Also, perhaps the matter discussed needs to be passed around to several individuals or departments who would not be interested in anything else except that one subject.

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

Sound Bulletin No. 40-A PHOTO-ELECTRIC CELLS

Copper is a good conductor; glass is a good insulator.

Now suppose you had the magic lamp of Aladdin; so that by turning the light on a glass rod you could change it into a real copper wire, carrying current. Take the light away again, and the copper wire changes back into a glass rod.

That, exactly, is the action of the photo-electric cell, and you can call it modern magic if you want to.

An electric current is only a stream of electrons; particles so tiny they can move easily between the molecules of a copper wire. If you look thru the "window" of a photo-electric cell you will see that most of the interior is coated with a shiny, bluish-white substance. This substance is a potassium compound, and it has one peculiar property. In it are a great many electrons held so loosely that they can be knocked clean out of it by the impact of a light wave.

When light, originating in your exciting lamp, strikes this lining, electrons are knocked out of it, their number—i. e., the amperage, depending on the amount of the light. The more light, the more electrons will be knocked loose by the light photons (units of light); which is only another way of saying that the more light that strikes the p. e. c., the more current will flow. Now the speed of an electron in a vacuum being thousands of miles a second the trip across the inside of the p. e. c. doesn't take very long—the current flow stops the minute the light stops. In other words, the p. e. c. will reproduce, in pulsating electric current, exactly the frequencies and the shadings recorded on your sound track.

The electrons, constituting a flow of electric current, leave the potassium "active material"—Where do they go? They go to the ring, which is the only other element sealed in the cell. This ring is of copper; it is made of strip to provide larger surface and better contact, and the strip is placed edgewise to the light to throw the smallest possible shadow. The strip is charged at 90 volts potential by the dry B batteries, the negative terminal of which, thru ground, closes the circuit to the potassium lining. Free electrons are always and invariably of negative potential. When the light sets them free they promptly leave the negative potassium and head for the positive strip in accordance with the electrical phenomena that oppositely charged bodies will attract each other. The flow of current is thus really from negative to positive.

Since the current set up in the p. e. c. is fluctuating, it can charge a condenser. Actually, this current is connected thru a small condenser, to the grid of the first tube of the movietone amplifier.

Now if there were no positive charge on the copper ring, the only electrons that would ever reach it would be those few that just happened to be pointed that way when they left the active lining. If the charge on the copper ring should fluctuate, the amount of electrons striking it—i. e., the current flow will fluctuate accordingly. These fluctuations may be extremely minute—the entire current flow across the cell is infinitesimal—but it will be remembered that there is a whale of a lot of amplification be-

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Run'n'g Time
	N. Y. Nights—9 reels (AT).....	United Art.	7300	81 min.
	General Crack—11 reels (AT)....	Warner	9650	107 min.
	Tiger Rose—6 reels (AT).....	Warner	5420	60 min.
	His First Command—7 reels (AT)	Pathe	5880	65 min.
	Shannons of B'way—8 reels (AT)	Universal	6050	67 min.
	(AT)—All-Talking			

Length of Talking Shorts

Subject	Foot-age	Run-n'g Time
Moonbrides Wedding.....	980	11 min.
So This Is Paris Green.....	1740	19 min.
Let Me Explain.....	1760	20 min.
Pointed Heels.....	260	3 min.
News No. 41.....	840	9 min.

EDUCATIONAL

Subject	Foot-age	Run-n'g Time
Uppercut O'Brien.....	1590	18 min.

WARNER

Subject	Foot-age	Run-n'g Time
821-2 Robert Keane—"Room 909".....	1285	14 min.
925 Fanny & Kitty Watson—"Bigger & Better".....	800	9 min.
929 Summers & Hunt—"Some Pumpkins".....	790	9 min.
3375 Minstrel Days.....	785	9 min.
3300 Head of the Family.....	830	9 min.
3679 Revival Days.....	760	9 min.
3680 Maid's Night Out.....	750	8 min.
3168 Tiger Rose (Trailer).....	510	6 min.
3119 General Crack (Trailer).....	425	5 min.

UNITED ARTISTS

Subject	Foot-age	Run-n'g Time
Locked Door (Trailer).....	255	3 min.

WALRAD

Subject	Foot-age	Run-n'g Time
Town Scandals (Kiddie Troupers).....	1775	20 min.

Length of Synchronous Shorts

Subject	Foot-age	Run-n'g Time
Afraid to Go Home in The Dark (Cartoon)....	615	7 min.

DISNEY

Subject	Foot-age	Run-n'g Time
Haunted House (Cartoon).....	600	7 min.
Jungle Rhythm (Cartoon).....	600	7 min.

Length of Non-Synchronous Shorts

Subject	Foot-age	Run-n'g Time
News No. 39.....	800	9 min.
News No. 41.....	790	9 min.

PATHE

Subject	Foot-age	Run-n'g Time
Review No. 47.....	670	8 min.

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tween the p. e. c. and the horns. It doesn't take much in the way of a noisy B battery to make an awful lot of noise. That is why old or weak dry B batteries should never be used.